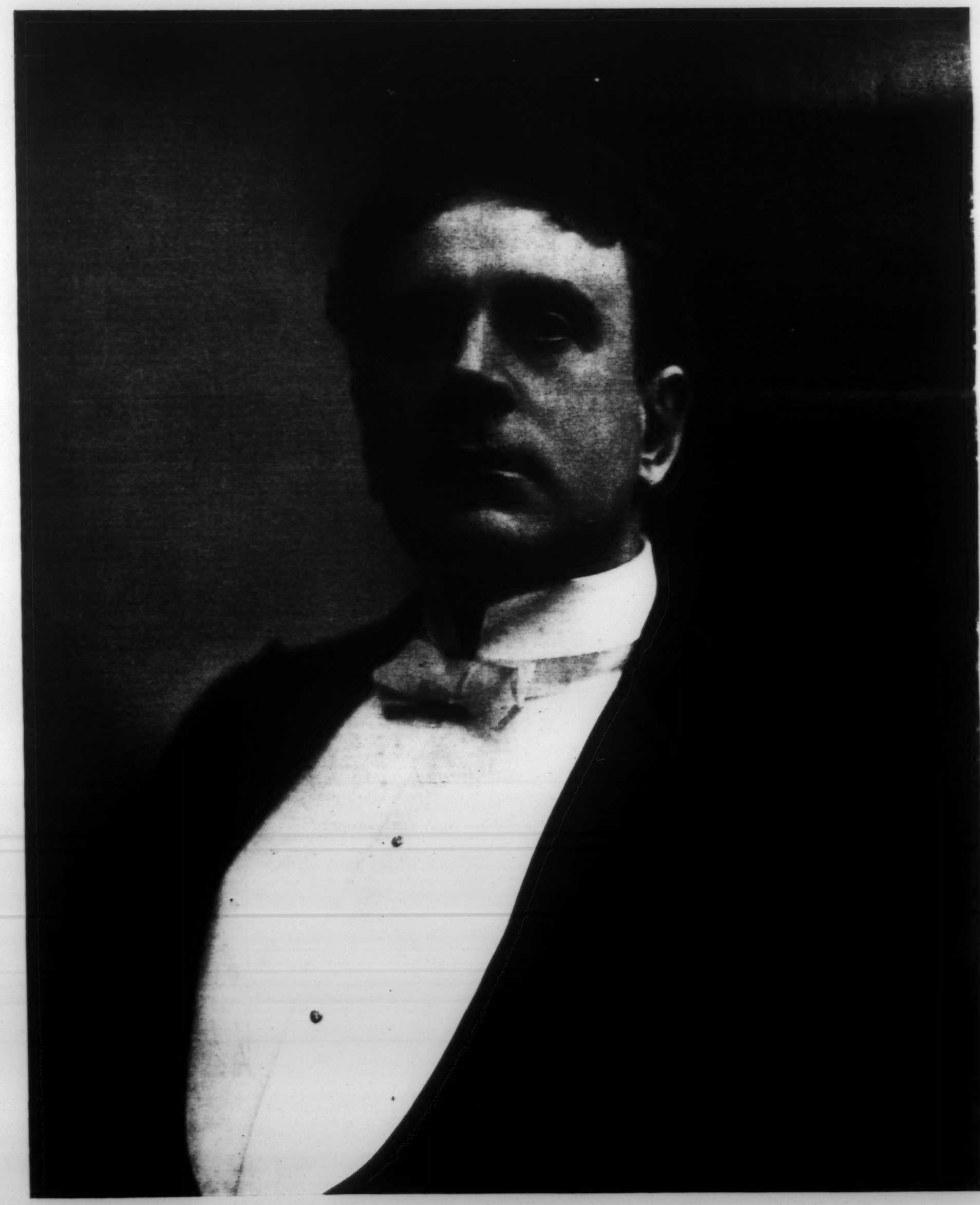
TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLII., NO. 1,074. NEW YORK: SATURDAY, JULY 22, 1899. PRICE TEN CENTS.



WILLIS GRANGER.

A first-night in midsummer New York is one of the most picturesque things that ever happened. It is as different from the regular in-season affair as a Tuxedo coat is from a pair of ninety-eight-cent pajamas. It's almost weird. And it is as interesting a view of life in a great city as ever could be put upon the great stage of real life.

That is how it was at the Casino last Wednesday night. It was like getting the drama in its shirt sleeves. Thespia in russet shoes and a sailor hat is quite as attractive as in the few yards of cheese cloth she used to wear for full dress.

And the audience! The audience is the thing on a midsummer first-night's dream in New York. It is the most fascinating thing in the world to see a lot of notabilities in negligee. One touch of perspiration makes the whole world kin.

I saw Manager Lederer shaking hands with himself behind a basket of flowers after the first act of The Rounders. If ever a man was worthy of his own congratulations he was. To fill a theatre on a night like last Wednesday with the rain coming down in great globs and every one out of town—that is high art.

Every one seemed to know enough to come in when it rained that night. Outside the storm beat pitilessly upon the turrets of the roof-garden. There was a regular stage storm on—thunder swooping and lightning flashing—and the box-office receipts coming in as steadily through it all as though it were January instead of July.

There were actors all over the place. There were folks whose names you have read in the lists of ocean liners and at Summer hotels. But they were all on deck for the first-night.

"What gives it this strange, indescribable charm?" I asked myself musingly. "Is it because the regular critics are all away on their vacations, or because the smart set isn't here?"

Suddenly it flashed across me. There were about fifteen men for every girl in the place. Think of it! And I just from a seashore hotel! After all, New York is the place, even if it isn't always swept by the street cleaning department in Summer time.

I wish I could remember some of the jokes.

"I am going to throw myself at her feet!" exclaimed Harry Davenport as the frenzied lover.

"Take care, or she'll take you for a chiropodist!" said Dan Daly.

"I've been carrying it with me for a week back!" shouted Mr. D——.

"You ought to carry something for a weak head!" whispered Daly.

"I am going to see life—life—life!" said Mabel Gilman.

"Have you seen *Judge* this week?" asked Mr. Daly.

Really Daly ought to give Harry B. Smith a bun. He has all the good things. And a few of the bad ones. Seabrooke has one of the bad ones. He takes his friend aside in Theas' dressing-room:

"Are these ladies of the demijohn?" he asks confidentially. How we laughed at that. A midsummer night audience in New York sees the point quicker in some jokes than in others. Have you ever noticed it?

There was a loud crash of thunder after the third act. "What is that?" I cried, clinging to my escort's arm.

"That's Lederer turning down some of the *risque* situations; they've been doing it since Monday night's rehearsal, and you see what it is now."

"How I should have liked to see the original production!" I said.

I met a long-haired student of the drama in the hall after the show. "What would you say is the underlying motive of the piece?" he asked.

"Do you mean the thread of the plot, or simply the great human problem?" I said easily, just as though it didn't hurt me to talk that way.

"I mean the subtle thought—the theme running like a melody through the hodge-podge of froth and frivol?"

"I think it bursts the Suderman-Hauptman-Ibsen bubble," I said decisively. He looked at me in a dazed way.

"You do?" he asked.

"I do," I said, "most assuredly. Did you notice Seabrooke's diamonds? I tell you it's a brilliant production."

AT THE CHARITY BAZAR.

Like a dream of Egypt's span,
Or a lady on a fan
Curled up on the big divan
Sits she there.
Robed in satin, black and gold,
Belted in each heavy fold
By a chain some princess old
Used to wear!

And your vagrant fancy flits
O'er her as she idly sits,
Till a thought at last it hits,
It would seem
That she lived once, years ago,
Where the flower-hung galleys row
And the lotus tangles dow
With the stream.

Did some great and mighty king
At her feet his laurels fling
Just to feel her kisses cling
To his own?
Did the glory of her smile
Light the lily-burdened Nile
Till it seemed but mile on mile
Blossom-blown?

But it's not the drifted bloom
From an old Egyptian loom—
'Tis the Oriental room
Dim and dark,
Where she's selling cigarettes,
And your money easy gets,
Once on you her eye she sets
For a Marc!

I saw Erminie down at Long Beach one morning last week under the most unusual circumstances. She wasn't doing any of the fool things that she did in the opera.

She was walking decorously behind a goat carriage in which young Mr. Pauline-Ermine-Hall-McClellan was seated driving a fiery goat over the board walk at a furious rate of speed. McClellan, Jr., is a blonde and sturdy youngster with a great taste for blooded goat flesh. He drives daily and passes everything on the board walk.

He's been hearing his mother sing the "Lullaby" now for about four years or more, and is the youngest dead-head on record, I fancy.

By the time you read this the Ross-Fenton Inn, Square Deal Lake, New Jersey, will have been opened with the beat of drum and the pop of cork and much rejoicing.

Broadway was deserted on Friday afternoon, the exodus to the Jersey coast was so great, and everybody who is anybody or ever hopes to be anybody was on the way to the farm.

A great many people seem to think that the new Inn is to be a sort of annex to Weber and Fields', and that performances will be given daily with a coupon for a bathing suit attached to each seat check. They can't seem to be able to reconcile the idea of Marc Antony and Cleopatra doing the George Boldt act without any make-up on.

I haven't the slightest doubt that plenty of the guests will expect little twenty-minute sketches with incidental rag time and a coon song or two thrown in with every cold bottle, and a song and dance with every sandwich.

I can imagine the girls making up parties along the Jersey coast and going down in trolley loads to bask in the famous Ross smile. Before this they used to have to give up two dollars for a theatre seat, and now they can see him giving an imitation of a man getting rich without working—all thrown in with a seltzer lemonade.

The fact is that there is nothing but society news from out of town in theatrical circles this week. There has been something doing all the time. Elmhurst-by-the-Long-Island-Railroad is getting to rival South Hampton.

Mrs. Tony Pastor gave a barn dance last Wednesday to celebrate her birthday, at which all the Elmhurst cottagers were represented. John T. Kelly is giving pink teas every afternoon, and there are all sorts of dates ahead from now until the beginning of September.

I understand that if you want to take a cottage at Elmhurst you have to do a turn of some sort before they'll sign a lease. Elmhurst is going to typify the exclusive in art. You can't move in there just because you have a few millions of ready money lying around loose.

Oh, dear, no! I understand that the rules are strictly drawn. There is a coat of grease paint on every barn, and the cows and pigs and horses are all trick animals that can do stunts to beat the band.

If I were studying for the stage I should certainly go there to spend the Summer. The very atmosphere down there is filled with theatrical microbes, and the mosquitoes—oh, yes, they have a few—do little breakdowns between the pauses of their song and never refuse an encore.

But to be really in it one must be in London, don't you know!

The De-Wolf-Hoppers and the Nat-Goodwins and James-K.-Hacketts are all there, and ever so many more are enjoying the pure ozone of the Strand.

De Wolf Hopper's opening at the Lyric in El Capitan was marked by the presence of so many friendly professionals as well as traveling New Yorkers that it must have seemed like home.

And the news of success that flashed over the cables pleased an army of the comedian's friends summering right here in New York.

Popularity, some folks say, is the cheapest commodity in the market. But to the professional it is a handy thing to have around. If psychic forces amount to anything (and who is so behind the times as to disbelieve in them?), it must help along toward the successful production of an opera or a play to have thousands of good wishes expressed in letters and in telegrams, and better still in the silent wishes that are like winged messengers traveling across time and distance from the hearts of our friends.

Whenever I attend a production and see the lobby filled with beautiful flowers, I feel distinctly sorry for people who remark audibly that the amount spent upon floral tributes for such occasions is a reckless extravagance and a waste.

I believe in flowers, and I believe in piling them up in beautiful, fragrant mounds that our friends' living eyes may look upon them and their souls be glorified by this most beautiful expression of good faith and sympathy and everything that is best in life.

There is more in a flower than in all the poems that were ever written for the eye that reads its language aright. If there is a wedding or a birthday or any old thing that gives you an excuse, just go broke in a flower shop and lay your blossoms at the feet of your friend. And when he is dead place them upon his breast. They'll speak for you to the heart that is silent and voiceless as they are.

I recollect when I was a very small child having a serious conversation with a younger brother one day as to what we would most like in life. He was six and I was eight, and at that time his sum of worldly ambition was to own and personally manage a feed store where he would attend to all the trucking, measuring, weighing and hoisting necessary.

I in turn confided to him that I should be perfectly content to die an early death—as a demise was necessary for a realization of my hopes—if I could have a monument in some public square.

I had no definite ideas as to what heroic quality I wished to be remembered by my fellow-citizens for in this handsome way. I wasn't particular about that. The monument was what I was after.

I can remember that we criticised each other severely for our respective wishes. I thought a feed store sordid and simply ridiculous, involving as it did an amount of hard work which even at that early age I had formed a strong and rooted dislike for.

He thought a monument a most empty and uninteresting possession. I confess I can see more in a feed store nowadays than in all the monuments that ever were sculped. I've seen the Dodge statue and poor Mr. Greeley with the elephantiasis, and if I thought that by any accident I might do a good deed that would call down such a fate I wouldn't play—not for a minute. As it is, there is no immediate danger.

Maude Adams is going to have one in silver. I thought it quite cute to read the other day that she found it so exhausting coming into town from her country home to sit for her statue.

Once upon a time it was the tailor and the dentist and the photographer that took up one's time, but now it's a case of running in to the city to see one's sculptor—it's such a bore!

THE MATINEE GIRL.

AN ACTORS' FUND CASE.

For obvious reasons the works of charity accomplished by the Actors' Fund are but rarely spoken of in public. The officers guard well the secrets of poverty and suffering that are told to them, and the beneficiaries are naturally reticent in the matter. But occasionally a player who has been assisted by this great silently moving engine of charity is filled with gratitude too deep to hide, and then—and only then—does the public hear of the Fund's good deeds. Such a man called upon THE MIRROR recently and related the following story:

"I was a private in the Engineering Corps during the late war and was severely wounded at Porto Rico. The army surgeons patched me up as well as might be in the field, and as soon as I was able to walk discharged me from the hospital. I was obliged to work at once, and was fortunate enough to get an engagement in my old line, character old men, with a comedy company. My strength gave out at the end of two weeks. I found myself penniless and sick in New York, without friends to whom I could apply for aid. Two days and two nights I passed in the streets without a morsel to eat. At last hunger drove me to the Fund.

"I felt ashamed to seek assistance there, because in my more prosperous days I had never thought to aid the Fund except in the way of appearing at benefits. But the officers apparently took no thought of that. Almost without questioning me they provided money for my immediate needs, and on the following day I was placed in a hospital under the care of the most skilled surgeons and nurses. I remained there upward of three months, during that time undergoing several difficult operations. I began to feel that I was imposing upon the generosity of the Fund and wrote as much to Mr. Aldrich. His reply was: 'Do not worry over anything beyond your physical ills—the Fund will take care of all the rest.' Besides all this pecuniary aid the visitor of the organization, John Matthews, came regularly to see me and lightened my pain by kindly words of encouragement.

"Finally, when I was sufficiently strong to leave the hospital, I went to the Fund to thank the officers for their splendid treatment of me and to tell them that I would no longer need help from the organization. But Mr. Bernard insisted that I was not able to shift for myself and provided me with a weekly pension sufficient to cover my living expenses. Happily I was not obliged to accept this help for long, as two weeks later a position was given me that will keep me in comfort until I am fully recovered.

"This has been my experience with the Actors' Fund of America. I am not able now, of course, to make any return in a pecuniary way to the organization, but I can at least tell other members of the profession about the kindness that has been shown me and perhaps I may induce some of the thoughtless ones to give a small share of their plenty to the charity that is ever ready to help them in their time of need."

ALICE NIELSEN'S NEW OPERA.

Alice Nielsen's new opera, in which she will open in New York in October, has not yet been named. The Street Singer, The Little Minstrel, and The Singing Girl are titles under consideration. The scene of the opera is in Austria, and picturesque stage pictures are promised. Rehearsals will begin next month in New York. Manager Frank L. Perley promises to present a chorus that will be quite remarkable from a vocal standpoint. Many of his singers have been choir soloists and oratorio singers. They were selected by Mr. Perley last winter, during the travels of The Fortune Teller, and come from nearly every State in the Union. Eugene Cowles will continue as basso. Mr. Perley has re-engaged Joseph Herbert for a principal role, that of an Austrian duke, who, blighted in love, enacts rigid laws to control love-making in his domain, and finally falls a victim to his own severe statutes.

JANE HOLLY'S NARROW ESCAPE.

While bathing in Lake Erie at Bennett Homestead on July 8, Jane Holly narrowly escaped drowning. She was swimming out to a boat at anchor when the undertow seized her and dragged her under water. Robert Brunton and Orr S. Cash, swimming with her, at once went to her assistance. The heavy breakers made it almost impossible to make headway, and for a time it looked as though the three would be swept out to death. After a hard struggle, however, they managed to reach shore, whereupon Miss Holly, who until then displayed great pluck, promptly fainted. Mr. Cash and Mr. Brunton, though much exhausted, were obliged to receive the congratulations of a number of persons who had witnessed the adventure. Miss Holly's friends are asking her if she contemplates starring in a tank drama.

WILLIS GRANGER.

On the first page of this issue of THE MIRROR appears an excellent likeness of Willis Granger, from a photograph by Ciarlo, Cincinnati. Mr. Granger at present is filling a special engagement with the Woodward Stock company. The impression made by Mr. Granger in this company during the Spring was most profound, and his success in Omaha, where he is now located, has been equally emphatic. Svengali, John Rutherford, Jim the Penman, Reuben Warner, and other dissimilar parts have been among his recent successes, and Mr. Granger's following in Kansas City and Omaha is fully as numerous as that which has paid him homage in Chicago, Cincinnati, and Cleveland.

SOCIETY'S LATEST DIVERSION.

The latest fad developed by the social elect is the "piazza reading." This form of entertainment involves a morning session of guests, who, seated upon the piazza of a country house, are regaled by readings from the writings of some one or other. Of course there is a collation after the reading. Mrs. Francis Di Zerega instituted the new idea at her Summer home, Rochelle Park, N. Y., last Thursday.

AL. H. WILSON FOR THE EVIL EYE.

Al. H. Wilson, the popular German comedian, has been engaged for Charles H. Yales' production, The Evil Eye. He will essay the principal comedy part, and there is no doubt that the opportunity will give Mr. Wilson an excellent chance to further establish his reputation in his peculiar line of work.

GOSSIP.

Charles F. Newsom was granted a divorce in the Superior Court at Raleigh, N. C., on July 10, from his wife, Eleanor B. Schrum, a non-professional.

Arthur Rehan was discharged in bankruptcy in this city on July 12. His liabilities had been scheduled at $13,093.

The Ruble Kreyer Theatre company will open its season at Ardmore, I. T., Aug. 28.

Katherine Germaine, prima donna, will be seen at the head of her own company the coming season, it is said.

Forest Flood is in town, after a successful stock season in the West.

Miliard H. Krueger, for a number of years assistant treasurer of the Baldwin Theatre in San Francisco, and during the past year treasurer of the Orpheum in Los Angeles, Cal., has accepted an offer of a similar position with one of the leading road companies, to go out from New York at the beginning of next season.

Pat Maloney's New Irish Visitors have been highly successful in Canada, under management of Frank W. Nason. The roster includes Pat Maloney, Edward W. Emerson, Tom Waters, Barry O'Neil, the Hamlins, Harry Watson, Blanche Dixon, Ada Newcomb, Mabel Bryant, Madge Norman, May Newman, and Lottie Waters.

Mrs. James Brown Potter and Kyrle Bellew will be joint stars again next season. They have been engaged for The Ghetto, Herman Heyerman's Dutch Jewish play, that will be produced in London in September. Chester Bailey Fernald, author of The Cat and the Cherub, has adapted the play into English.

That his company may hie them from town for a Sunday's rest, John Hare has decided to give no performances of The Gay Lord Quex on Saturday nights during the warm weather. The Saturday matinees are continued, however.

Eddie Girard in Natural Gas, under management of Andrew Mackay, will open on Sept. 17 at the Alhambra Theatre, Chicago, Ill. The company will number twenty people, among whom are several of the original cast.

Louise Hepner, of the Australian Belle of New York company, will sail from Melbourne on the steamship *Alameda* July 31 for home. Her personal success in the part of Violet Gray was so notable that several managers endeavored by flattering offers to induce Miss Hepner to remain in Australia. She prefers her own country, however, and will probably be seen again on the New York stage at the beginning of next season.

Edwin H. Low is arranging to bring twenty-five English ballet girls here for the Hanlon Brothers.

The English company that will present A Little Ray of Sunshine in this country next season, under the management of Smyth and Rice, will sail for New York Aug. 11, on the *Fuerst Bismarck*.

Broadhurst Brothers have disposed of the rights to Why Smith Left Home for Germany and Austria.

Rehearsals of the companies controlled by Thomas H. Davis will begin on Aug. 1. Some of the companies will rehearse at White Plains, while Have You Seen Smith and The Sidewalks of New York will occupy the stage of a Broadway theatre.

Dunne and Ryley have secured The Little Host, in which Della Fox starred recently, and will send it on tour next season.

The marriage of Louis Nosser and Grace Darling Rauworth, on Sept. 8, 1898, has been announced.

William A. Haas, who has been employed by James R. Waite for the past five years, has secured a position at the Paris Exposition. He will represent a number of manufacturers and have charge of a demonstration in the use of a new paint.

Dorothy Kendal is at her home in this city, suffering with tonsilitis, and has been obliged to postpone the opening of her new farce, A World of Trouble, for a week.

After next season's tour of The Great Ruby, the production will pass into the control of Arthur Rehan, who has secured it for several years.

The remains of the late Charles Graham, song writer, were buried on July 12 in Cypress Hills Cemetery, by the Actors' Fund.

The complete company engaged to play Charles Brookfield's farce, Dear Old Charley, includes George C. Boniface, Jr., George Ober, George Honey, John Hyams, John W. Burton, Frederick Power, Kathryn Osterman, Helen Harcourt, Etta Gilroy, and Florence Turner. Manager J. J. Rosenthal will open the season at the Columbia Theatre, Chicago, on Aug. 20, and is negotiating for a New York production of the farce in January. Charles Brookfield, the author, will come from England to attend the opening performance, being his first visit to America.

Annie Leslie Williams was robbed at her residence in this city last week, losing personal property and money.

John C. Carlisle, who during the past month has been connected with the Packard Exchange, has signed with the Devil's Island company for next season.

Mrs. Beaumont Packard received an invitation last week to be the guest of a party that will start immediately on a three months' tour through Alaska. Owing to the press of business at the Packard Exchange, she was obliged to decline, but as a substitute took a three days' holiday from her work in which to see her friends safely started on their journey.

The Bennett and Moulton company have contracted with Doré Davidson for the rights to A Girl of the Mines, written by Albert Ellery Berg and Alfred Kennedy.

Will S. Rising, heading the Metropolitan Opera company, has won much praise in British Columbia and the Northwest for his artistic work in grand and comic opera.

Jessie Merrilees has canceled sixteen weeks in vaudeville to go with The Telephone Girl, playing the title part, which Clara Lipman originated. She will have but two weeks' rest before beginning rehearsals, and is at her home, "Merrilees Villa," Sheepshead Bay, N. Y.

T. W. Dinkins returned last week from a visit to his home in South Carolina and a trip through Florida and Georgia. He is now busy with his next season's enterprises, Kelly's Kids, The Knickerbockers, The Utopians, and the Bon Ton Theatre, Jersey City.

IN OTHER CITIES.

SAN FRANCISCO.

One of the features of week 3-9 was the production of a new curtain-raiser at the Alcazar, by a new playwright. The little one-act play was Only the Master Shall Blame, and the writer, Charlotte Thompson, a teacher at one of our local public schools. That she has not had any large experience in play-writing is an admitted fact, from the first; that she has innate ability in that direction was proven by the public appreciation given her work. Only The Master Shall Blame deals with a young and muchly-loved lady, her accuser and her supposedly deceived lover. It is quite epigrammatic, its dialogue is well chosen and literally elegant, if a trifle too elaborate. It wants pruning here and there; but it is good, and gives promise of better things to come from the same pen. Florence Roberts was very good, indeed, in the principal character. Following the *lever du rideau* came Lewis Morrison in Don Cæsar de Bazan. The actor appeared to advantage in the title-role. Business was good throughout the week.

I sent word last week that Lewis Morrison would rest after this last week, in order to go to a hospital, where he would undergo an operation for organic trouble. I learn now that the operation is deemed unnecessary, for the present, at any rate. He will rest, however, two weeks. Week 10 Florence Roberts will star in Camille, assisted by the new leading man, White Whittlesey, who is rapidly growing in public favor. Week 17 Florence Roberts plays The New Magdalen. Morrison reappears 24 in The Merchant of Venice, and 31 in Faust. Then he goes East. Florence Roberts remains behind with the stock co., playing The Lady of Lyons, Romeo and Juliet, and a new play, The Lady's Battle.

The Adventure of Lady Ursula scored distinctly in its second week at the Columbia. The atregoers here are raving over Margaret Anglin. The bill for week 10 is Lord and Lady Alzy.

Edward J. Morgan, who has established himself a prime favorite with the public, has taken his leave of the Henry Miller co. Rumors have been rife to the effect that he has been dissatisfied with the parts allotted to him and with his reception by the people. That can hardly be so, for in The Liars Henry Miller voluntarily gave up to him the star part, and he made an immense hit in it. Besides, both Morgan and Miller deny that there is any friction. Morgan says that he is suffering acutely from insomnia, the result of his recent illness, and that he needs rest before joining the Lyceum co. in September. He looks worn out. He will try yachting off the coast of Maine for a few weeks away from thoughts of stage. He will leave 9.

Denis O'Sullivan is doing good business with Shamus O'Brien at the Tivoli. He is just as good in the title-role as ever, and puts an amount of fire, as well as pathos, into his delineation of the character that carries away his audiences. Annie Myers showed what a versatile little lady she is by a capital performance as Kitty O'Toole. Anna Lichter played Nora, but the part was not suited to her, and she gave way 6 to Ada Walker, who has a clear, well-balanced voice. Rhys Thomas did excellent work as the Captain. Shamus O'Brien gives away 13 to Blue Beard, in which Edwin Stevens reappears after two weeks' rest.

By the way, Stevens is bent on going East when his contract at the Tivoli expires Aug. 8. He will pull up stakes and make for New York at once if a certain arrangement, which is in the wind and of which I am not yet at liberty to speak, is carried out. Stevens has been devoting all of his leisure time for months to his specialty. He may come out as a monologuist one day to the exclusion of other work.

The Southwell Opera co. presented The Beggar Student at Morosco's Grand week 3-9. It was a remarkably good production, and was enthusiastically received. William Wolff was distinctly good as General Ollendorf. Tom Persse was the student and Delamotta his comrade, and both sang well. Wooley made an amusing jailer. Edith Mason as Laura and Daisy Thorn as Bronislara were very satisfactory. Hattie Bell Ladd made an attractive Lieutenant Poppenberg. Bertha Ricci was an imposing Countess. Week 10 an elaborate production of Carmen is billed, with Hattie Bell Ladd in the title-role. The actress has rehearsed the opera carefully, and her friends expect her to win laurels galore. Winifred Goff will be the Escamille. Tom Persse and Miss Delamotta will alternate as Jose. Edith Mason and Daisy Thorn alternate as Michaela. Business good.

The veteran, L. R. Stockwell, has been amusing audiences at the California in A Midnight Bell. The part of Deacon Tidd is said to have been expressly written for Stockwell. It certainly suits him to perfection, and he received a great ovation every night. Pearl Landers was very pleasing as Dot Broadbury, Scott Seaton as the clergyman, Frank Bacon as the cashier, Gus Tate as the country boy, and Francis Yale as Ned Olcott, are deserving of mention.

Timothy Daniel Frawley is in town. He opens on a five and a half weeks' engagement at the California, 13, under the management of Sam Friedlander. Blanche Bates and the whole co. appear. Four original members are still with the co., including Charles King, Blanche Bates, Hope Ross, and T. Daniel himself. Alfred Hickman and Augustus Cook, of last year's aggregation, are here. The first play produced will be The Last Word. The Dancing Girl will follow; then Madame Sans-Gene, in which Augustus Cook will play his original character of Napoleon. Frawley is in high spirits, and says he is glad to once more sniff Pacific Ocean breezes.

The Lambardi Italian Opera co. will not be heard in the East. Its engagement here will close 11, after which it goes South to play a season in Los Angeles. Eventually the co. will make its way back to Milan. Aredano, the tenor, and Salassa, the baritone, remain behind, having accepted an engagement to appear at the Tivoli in the grand opera season, opening next month.

FRED. S. MYRTLE.

MILWAUKEE.

The performance of Moths, by the Thanhouser co. at the Academy, 10, ranks among the very best productions ever given by this capable organization. The stage settings were extremely beautiful, and the play was presented with a smoothness and finish that could only result from careful and conscientious preparation. One of the most polished and intellectual portrayals witnessed during the season was given by Frederick Paulding in the role of Correze, a part he previously presented here with marked success, and one that admirably suits him. Mr. Paulding indicated the lofty-minded and poetic character with unerring fidelity and skill, and read his lines with beautiful expression. Valerie Bergere completely won the sympathy of her auditors by the touching and impressive picture she drew of Vere Herbert. Her interpretation was sincere and faithful, the transition from the quiet, unsophisticated school girl to the courageous and wronged woman was cleverly carried out, and evoked enthusiastic applause. Miss Bergere wore some magnificent gowns, which excited admiration. Eugene Moore scored an unqualified hit as Lord Jura, playing with subdued force and conviction, and John M. Sainpolis achieved a distinct sucess as Prince Zuroff. Julia Blanc did some clever work as Lady Dolly, and good characterizations were given by Donald Bowles as the Duke of Mull, Meta Brittain as the Duchess de Sonnaze, and Gertrude Homan as Fuschia Leach. A good audience was present, and the curtain had to be raised many times in response to loud applause. Turped Up 17-23.

The Wilbur-Kirwin Opera co. opened its third week at the Alhambra 9 with a very satisfactory presentation of Fra Diavolo to a well-filled house. The opera was prettily staged and handsomely costumed, and both principals and chorus acquitted themselves with credit. E. A. Clark in the title-role gave a notably good performance, and earned a liberal share of the applause. Harold Gordon sang the role of Lorenzo exceedingly well. Emmet Drew as Lord Allcash, and Charles A. Fuller as Matteo did praiseworthy work, and J. Clarence Harvey provided some clever comedy as Beppo. Susie Kirwin sang with good effect as Zerlina, and Margaret Baxter won favor as Lady Allcash. Frank N. Darling deserves special mention for his admirable direction of the opera, and a word of praise is due Baby Beatrice, a charming little girl, who contributed a singing and dancing specialty between acts. The performance concluded with an excellent display of living pictures, and if the business at this house continues as it has been for the past two weeks an extended engagement should prove profitable. The Bohemian Girl will be given the latter part of the week, followed by Said Pasha, and The Black Hussar 16-22.

The Frawley co left for San Francisco 9 after closing a most successful week at the Davidson in The Last Word. Business during the four weeks' run, however, had not been encouraging enough to warrant Mr. Frawley in declining a good offer from Manager Friedlander, and much to the regret of Davidson patrons, this clever organization left just as they were beginning to be appreciated. The members of the co. made many friends here, and can be sure of a cordial welcome should they return, as Manager Frawley states they may do next March.

William Yerance was compelled to close his engagement with the Thanhouser co. 10, urgent business calling him to New York. Mr. Yerance is one of the original members of the co., and has played leading character parts at the Academy for thirty-four weeks. During this time he has presented an unbroken series of successes, and it is a notable fact that his work has never received an adverse criticism from the local press, but on the contrary, has earned for him from all sides the highest encomiums that a conscientious, thoughtful artist could wish for. We are all sincerely sorry to lose him.

Frederick Paulding's engagement with the Thanhouser co. will terminate Aug. 14, upon which date he will leave for the East. As leading man of the Salisbury Stock co. and director of the Thanhouser co., Mr. Paulding's stay here has covered a period of twelve months, during which he has played thirty-five parts. His arrangements for next season are still unsettled.

John M. Sainpolis leaves for New York 17, but the excellent impression he has made here has pleased Manager Thanhouser so much that we expect to see him back again for the winter season.

The local committee is making extensive preparations for the Grand Lodge session of the T. M. A., to be held in this city July 24.

Gertrude Homan departs for her home in New York 17, to enjoy a much needed rest. She will rejoin the Thanhouser co. Aug. 7.

Edna Dorman has been engaged by T. Daniel Frawley, and left for San Francisco with the Frawley co. 9.

Edwin Thanhouser went to New York 11.

CLAUDE L. N. NORRIE.

PROVIDENCE.

The Wilbur Opera co. presented The Two Vagabonds at the Providence Opera House 10-12 with considerable success. At the evening performances the orchestra was forced to the wings on the stage and the space usually occupied by it was filled with chairs. Marion Manola joined this co. 10 and sang the role of Rosalie well. She was in better voice than she has been for some time. Gus Vaughn and W. H. Kohnle as the two robbers acquitted themselves creditably and created no end of merriment. Harry Lane, Al Lamar, J. E. Conly, Lillie Taylor, and Ethel Robinson were good in other parts. The vaudeville portion of the entertainment comprised a neat little sketch by George A. Spink and Anna Laughlin. The former is well known in this city, and his rag-time piano playing and the singing of little Anna pleased immensely. Other specialties by Al Lamar, H. D. DeBank and the male and female quartettes went well. For 13-15 Martha was given by Hattie Richardson, Marion Manola, C. E. Huntington, Gus Vaughn, J. E. Conly, W. H. Kohnle, and other members of the co. Olivette and another opera 17-22.

Musical Director Carl Burton, of the Wilbur Opera co., was called to Grand Rapids, Mich, 10, by the serious illness of his brother. This left the co. in a bad way for the opening performance, but Mrs. Kohnle (Lillie Taylor) knows something about music and she directed at both performances 10, carrying the co. through successfully. On 11 Arthur C. Pell arrived and is now directing.

Charles Bertram, late of the Romain Stock co., who has been in this city for several weeks, left for New York 12.

J. C. Rockwell, of the Rockwell Dramatic co., was in town 11.

The Wilbur Opera co. is in its fifth week at the Providence Opera House, and is packing the house nightly. When the co. came here there were many doubts as to the success of Summer opera, but there are no such doubts now. The co. certainly gives the largest entertainment for the least money of any we have ever had here.

The Olympic was slightly damaged by fire 10. The blaze started from an unknown cause in the cigar store in the theatre building. The ladies' room and a portion of the walls of the theatre were damaged. The prompt work of the firemen prevented a big blaze.

Al. G. Kranz called on me 13 and left a new photograph of himself for the gallery. He has closed with the Park Theatre Stock co. (Worcester), and is now on a three weeks' fishing and yachting trip in New England waters.

When the new Empire Theatre, now building, is finished and opened early in September, it will be one of the most beautiful theatres in New England. The seating capacity will be equal to that of either of the two largest theatres in this city, and the stage will be 69 feet wide, 59 feet long and 70 feet high. In contrast to the usual white and gold treatment now so common in theatre interiors, the Empire will be finished in mahogany. The walls are to be finished in Nile green and blue gray, and the carpets and draperies will be of a velvet wine color. The house will seat 1,686, the orchestra having 624 chairs, the balcony 442 and the gallery 600. There will be 12 boxes, six on a side in three tiers. These will be of new design, and, like everything else in the house, of the most modern type, with 11-foot openings. The entrance on Westminster Street will be 17 feet 6 inches high and 16 feet wide, opening into the theatre through a lobby and foyer of the combined length of 57 feet. The seats of the chairs will be 21 inches wide and there will be a space of 34 inches between the chair rows. The height of the house inetrior will be 54 feet in the centre. The proscenium arch will be 37 feet high and 36 feet wide, with a 14-foot sounding board. The stage will be fitted with all the latest appliances and will have ample dressing rooms on the stage floor. The house will have an unusually large number of exits, there being thirteen in addition to the main entrance. The theatre will open early in September and will play drama, farce-comedy and minstrels at popular prices, 75 and 50 cents for orchestra, 35 and 25 cents for balcony and 15 cents for gallery, with boxes $1.50, $1.00 and 75 cents. The new house will be managed by A. A. Spitz, who will also give some attention to the Olympic, which will be more directly under the management of his partner, Max Nathanson.

HOWARD C. RIPLEY.

DENVER.

At Manhattan Beach 5-8 A Wife's Peril was the bill, introducing Orrin Johnson and Lottie Alter, the new members of the stock co. Mr. Johnson, as Captain Maurice Bradford, made a most favorable impression. Lottie Alter as the French maid gave favorable promise of her capabilities in ingenue roles. Emmet King as Dr. Thornton was seen at his best. John Findlay and Charles Abbe were especially good, furnishing the comedy in a clean and legitimate manner. Minnie Seligman's Lady Ormonde was a strong emotional portrayal, in which line she is especially capable. Charlotte Deane, whose versatile and excellent work has made her an established favorite, was sweetly winning as Lucy Ormonde. Laura Case as Percy Grafton was most attractive in boy's clothing. The rest of the cast was satisfactory and the play was staged acceptably, under the direction of Percy Winter. Lost, 24 Hours, a roaring farce, 9-15, proved the versatility of the co. Orrin Johnson as Richard Swift was most favorably received and his extremely good comedy work was a surprise, following the earnest, forceful portrayal in A Wife's Peril. Mr. Johnson is already an established favorite. Charles Abbe as David kept the audience convulsed with laughter. This is Mr. Abbe's first appearance in a good comedy role, and he made much of the part. The Adolphus Smiley of Albert Brown was a finished study. Mr. Brown is artistic in all his work. Emmet King as the French money lender Lafarge, was very satisfactory. Minnie Seligman as Bertha Dacre did some excellent comedy work and looked most attractive. Charlotte Deane played the sweet, innocent wife in her best style. Agnes Findlay in a clever portrayal of Mrs. Churchill made a distinct hit. Pretty Laura Case as her daughter Mary was charming. Lottie Alter as Susan delighted the audience with her vim and animation. The Thomas of John Findlay was a small part well acted. Alfred Smith as the expressman, and Mr. Hattenbach as the officer both played well. The stage settings were exceptionally good. The Prodigal Daughter 16-22.

At Elitch's Gardens, 9-15, the Bellows Stock co. put on The Ironmaster. This serious play was put on in an excellent manner. Henrietta Crossman's Claire was somewhat disappointing. Emotional roles are not suited to Miss Crossman, though all her work is conscientious and painstaking and deserves praise. Her gowns were exquisite and the pretty picture she made took well with the audiences. Howell Hansel as Derblay looked the part and was excellent in some of the most intense scenes. The Duc de Bligny of J. Henry Kolker was a well studied conception of the character. Brigham Royce as Baron de Prefont was especially good, as was Frederick Conger as Octave. The Moulinet of Hiram Sheldon, and the Bachelin of Frederick Perry were both well acted. Eleanor Robson as Derblay's sister looked sweetly pretty and modest. Lillian Daily's Athenais Moulinet was a finished piece of acting. Katherine Field dressed tastily, and played the small part of Sophie delightfully. Madge Carr Cooke as the Marquise acted the grand dame in a dignified and pleasing manner. The play was staged with the attention to detail for which Director Bellows is noted. Mme. Sans Gene 16-22.

After the performance at Manhattan, 9, the co. and a few personal friends accepted the hospitality of Mr. and Mrs. Robert Drouet in a farewell banquet. Mr. and Mrs. Drouet departed 11 for Wisconsin, where they will spend a few weeks prior to Mr. Drouet's departure for New York to join Viola Allen's co.

Scott Cooper has resigned from the Bellows stock co. and joined Manhattan's forces.

R. L. HERBERT.

OMAHA.

The Greater America Exposition, which is the very worthy successor of last year's Trans Mississippi and International Exposition, opened its gates to the public for a period of four months 1, and during the first week of the attraction over 70,000 persons passed through its gates. The 1898 exposition had proved to be such an unusual monetary success, paying, as it did, ninety per cent. dividend on stock, that it seemed to us all a pity not to preserve, at least for another year, the handsome buildings, beautiful parks, and artistic lagoon. In many respects the 1899 exposition is much superior to its predecessor and a more delightful place to spend a week's vacation could not well be imagined. It is safe to say that the electrical effects have never been equaled, the grand court being a veritable fairyland after sundown, with the thousands of incandescent lights covering the graceful buildings and glistening in the rich and beautiful foliage that surrounds the lagoon. One of the chief features of the exposition will be realistic representations of life in our new colonies, Cuba, Porto Rico, and the Philippines, natives from each land being imported, and having their own homes and pastimes reproduced precisely as in their native land. Godfrey's British Guards' Band plays twice daily on the Grand Plaza, and the music varies from the most classical to the latest rag-time melody. The Midway, as usual, presents a long and powerful list of attractions, notable among which are Pain's fireworks and the great naval battle at Manila. Hagenback's, as usual, is one of the most popular features. There are several vaudeville theatres, and the usual merry crowd are chuting the chutes and taking a bird's-eye view from the giant see-saw. The Cyclorama of the battle of Missionary Ridge is greatly admired by all, and the Beauty show also has its votaries.

Every one is glad to welcome back to Omaha the popular Woodward Stock co., which opened a Summer season of two months at the Boyd 9 to an audience that tested the capacity of the house in spite of the exceedingly warm weather. The Wife was given a magnificent production, the title role being most ably handled by Jane Kennark, who is a tower of strength in herself. Willis Granger, the new leading man, took the part of John Rutherford, and was well received. Wilson Enos, as usual, was all that could be wished as Mathew Culver. Walter Greene was happily cast in the part of Robert Gray; indeed, the part seems to suit him exactly. Hal Davis, as Jeff Dexter made quite a hit, as did also Gertrude Berkeley and Emma Dunn in the parts of Mrs. Ives and Kittie, respectively. The stage settings were rich and tasteful, and the costumes unusually handsome. Each of the old members of this popular organization were recipients of hearty encores on their appearance, which became so demonstrative as to almost interfere with the play. The Girl I Left Behind Me 16-22.

JOHN R. RINGWALT.

MINNEAPOLIS.

The Neill Stock co. gave A Bachelor's Romance at the Metropolitan Theatre 6-8 to good business. As is usual with this excellent organization, the piece was splendidly put on, the costumes and stage settings being especially handsome and appropriate. James Neill gave a very acceptable personation of the rôle of David Holmes. Lilla Vane was a charming Sylvia, and to her, undoubtedly, belong the honors of the production. Herschel Mayall gave a well sustained characterization of Gerald Holmes. Emmett Shackelford contributed a clever bit of character work as Martin Beggs. Angela Dolores made a marked impression as Helen. Agnes Maynard was happily cast as Miss Clementina. J. E. Everham won favor as Mulbury. Robert Morris made a pleasing Rutledge and George Bloomquest was effective as Savage. Special interest centered in the debut of Mabel Runge, of this city, who appeared in the role of Harlett Leicester, and acquitted herself with marked credit. The Boston Lyric Opera co. opened a five weeks' engagement 9 in Olivette before a large and well pleased audience. Josephine Stanton appeared in the title-role and made a decided hit. Her work was more than ordinarily good throughout. Mamie Kingsbury was seen to marked advantage as the Countess. Henry Hallam was somewhat of a disappointment as Valentine, due to the fact that he was not in good voice. George Kunkel was irresistibly funny as Captain De Merrimac, and John Henderson, as the foster-brother, kept the audience in continual laughter. The chorus was unusually strong, and sang the ensemble numbers with marked effect. La Belle Helene 16-22.

The Merrie Bell Opera co. gave Paul Jones at the Lake Harlett Pavilion week of 10, opening to good business. Fannie Meyers was seen at her best as Paul Jones. It was certainly the best bit of work she has done here. Eleanor Jenkins was decidedly pleasing as Yvonne. Robert Leland made the most of Bouillabaisse. Harry Lightwood was very amusing as Pierre. George Olmi gave a splendid rendition of Rufino Martinez. Elaborate costumes and stage settings. Girofle-Girofla 17-22.

Myrta French, late prima donna of the Andrews Opera co., appeared in concert at the Masonic Temple 14 to a large and delighted audience. Miss French was assisted by the Masonic Quartette of this city.

Anita Vivanti Chartres arrived in the city 10 en route to Lake Minnetonka, where she will spend the Summer.

The Harmonia Theatre has closed for the Summer, and will reopen early in September.

F. C. CAMPBELL.

ST. PAUL.

The Boston Lyric Opera co. closed a very successful engagement of two weeks at the Metropolitan Opera House 8. The co. made a very favorable impression in the excellent productions of Said Pasha, and Wang, drawing good patronage. Both principals and chorus won hearty appreciation and merited recognition from the patrons, and will be warmly welcomed on future visits to this city. Josephine Stanton's clear sweet voice and graceful action, as also Katherine MacNeill's pleasing contralto and clever acting, made both ladies pronounced favorites throughout the engagement. George Kunkel and John Henderson are very clever and shared honors as comedians.

Phinney's United States Band concerts delighted large audiences during the two weeks' engagement at Lake Como Park, and proved a success. The band closed its engagement 17 and gave a steamboat excursion to Red Wing 8, that was largely patronized.

The Minnesota State Band, under Manager W. L. Tompkins and Director C. M. Selling, began an engagement at Lake Como Park 8, and will be followed by the Danz Band, under the direction of Frank Danz, Jr., 16, for two weeks.

The Transit co. are making Wildwood a popular resort. It is a charming spot situated on the shore of White Bear Lake. The ride, under the new improved service, is in itself a pleasure trip. Theodore L. Hays, manager of amusements for the Transit co., will place the Merrie Bell Opera co. for three weeks' engagement in the large pavilion, beginning 23.

At the Metropolitan Opera House the Neill Stock co. will play a return engagement of two weeks, beginning 24.

Charles E. Beech, assistant manager of the Metropolitan Opera House; James E. Robertson, stage director, and W. P. Davis, scenic artist, are enjoying an outing through the courtesy of Host Ben Bronson at Russell Beach, Lindstrom.

GEORGE H. COLGRAVE.

LOUISVILLE.

The open air representation of Pinafore on the lake at the Auditorium opened 10 to a very large audience, and has continued to draw big business throughout the week. Raymond Hitchcock was seen to advantage as Sir Joseph Porter, Edgar Temple as Ralph, Villa Knox as Josephine, Mabella Baker as Buttercup, and the Countess von Hatzfeldt as Hebe. The ship, which was a miniature reproduction of Admiral Dewey's flagship the *Olympia*, presented a gala appearance, bright with electric lights and gay with bunting. The novelty was voted a decided success, and will be repeated a portion of next week, it having been decided to extend the Summer season of opera at the Auditorium two weeks longer.

Among the operas to be presented during the supplementary season are The Pirates of Penzance, The Grand Duchess, and a repetition of Faust.

Frank Parfitt, the electrician and master workman at the Auditorium, was highly complimented for his work in building the miniature *Olympia*.

B. M. Allen, the Grand Exalted Ruler of the Elks, was a visitor during the week, and was royally entertained by prominent members of the local lodge. He attended one of the river excursions, which are proving profitable. The proceeds are to be used in erecting a home for the Louisville Lodge.

CHARLES D. CLARKE.

BUFFALO.

Christopher, Jr., was the bill at the Star 10-15, and it proved to be one of the Shubert co.'s best efforts. The play is not a new one to local audiences, but it is a pleasing one, with a plot that holds the interest throughout. It was excellently mounted, and the stage management was most capable. Mr. Alsop, William C. Masson, Guy Bates Post, and Sarah Truax are especially worthy of mention. Business during the week was splendid. Frou-Frou 17-22.

Wright Kramer closed 8 with the Shubert Stock co. Fred Hartley is a recent addition to the co.

The Empire Theatre advertises to reopen Sept. 4.

James Newton Drew has signed with the Irene Taylor co. for next season.

RENNOLD WOLF.

MENNEN'S
BORATED TALCUM
TOILET POWDER
A Positive Relief for
PRICKLY HEAT, CHAFING, and SUNBURN, and all afflictions of the skin.
"A little higher in price, perhaps, than worthless substitutes, but a comfort for" Removes all odor of perspiration. Delightful after Shaving.
Sold everywhere, or mailed on receipt of 25c. Get Mennen's (the original.) Sample free. GERHARD MENNEN CO., Newark, N. J.

Next Season

PRESENTS

LORD BYRON

A new play by MISS RIDA LOUISE JOHNSON.
SCENERY by MR. HENRY HOYT, late of Daly's Theatre.
MUSIC by MR. WM. FURST, of the Empire Theatre.
Address Carnegie Bldg., Rooms 1011-12, bet. 10 and 12 A. M.

GEO. W. KAUSER,
Theatrical Typewriting
ROOM 5, 1432 BROADWAY, NEW YORK.
Highly Recommended by All Managers.
Manuscripts, from $7.50.
Parts, " 9.00
Mimeographing, 75 cents first hundred.

WANTED
LADIES AND GENTLEMEN FOR THE
DAN BURKE COMEDY COMPANY.
Salaries must be way down. We pay all expenses after show opens Aug. 7th. ALF. G. HERRINGTON,
Boston Job Print, Boston, Mass.

The Missouri Girl
Always Plays Return Dates to Packed Houses.

PLAYS for amateur and professional actors. New 128-page catalogue is now ready and will be sent free on request.
DRAMATIC PUBLISHING CO., 358 Dearborn St., Chicago.

LEGAL PROTECTION FOR WOMEN.
New York Legal Association for Protection of Business Women and Property Owners, incorporated, 309 W. 42d St. Reliable advice of best lawyers on contracts, suits, divorces. Small annual subscription. Call.

CORRESPONDENCE

ARIZONA.

PHŒNIX.—ITEM: Manager S. E. Patton is at Winslow, Ariz., completing a new theatre, costing $12,000, there. He will form a circuit of six or seven houses in connection with the Patton Grand here. The Winslow House will be one of them.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): A Bachelor's Honeymoon as presented by Ward and Sackett's Comedians proved very amusing and drew well 3-8. Clay Clement in The New Dominion 10-16. Lombardi Opera co. 18.==ITEM: C. M. Wood, of the Los Angeles, has just returned from managing the Lombardi Opera co. over the northern circuit.

OAKLAND.—MACDONOUGH THEATRE (Gotlob-Marx and Co., lessees): A Midnight Bell 10-16.==DEWEY OPERA HOUSE (Landers Stevens, lessee): The Grand Stock co. presented The Brand of Cain 2-8 and drew heavily entire week; excellent production. Brother for Brother 10-16.

POMONA.—ARMORY OPERA HOUSE (N. C. Pedley, manager): The Battle of Manila and vaudeville 6; fair house; poor performance.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): A Bachelor's Honeymoon 1; good performance; audience pleased.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): A Midnight Bell June 30 pleased a fair house. Lombardi Opera co. 12, 13.

COLORADO.

ASPEN.—HALLAM LAKE OPERA HOUSE (Billy Van, manager): Fanchon, East Lynne, and Under the American Flag were presented by the Ruble-Kreyer Theatre co. to good business 1-3.

FLORIDA.

KEY WEST.—ITEMS: San Carlos Opera House is being repainted.—Manager Q. Charles Ball left for New York 8 in the interest of his theatre.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Professor Bartholomew and his trained horses closed a successful week 8. Gorton's Minstrels 24.

ILLINOIS.

CHAMPAIGN.—WEST END PARK (Mittenthal Brothers, managers): Keystone Dramatic co. 3-8 pleased good audiences. Hadley Stock co. 17 opened a week's engagement with Miss Virginia; good house, pleased. The baggage of the co. did not arrive on time, on account of some mistake in transfer. There was a delay of an hour, during which time they entertained the audience with some very clever specialties.

ALTON.—ITEM: Eugene Cox, scenic artist, is engaged in painting an entirely new set of scenery for the Temple Theatre. Mr. Cox has established Alton as his headquarters during the Summer and has opened a studio in the Temple Building, where he is at work upon the stage settings for the Temple and for the Opera House at Louisiana, Mo.

FREEPORT.—GRAND OPERA HOUSE (Knorr and Hildreth, managers): The Chicago Vaudeville co. closed a successful week's engagement 8; large and well-pleased audiences. The co. included Carter, the Lawrence Sisters, the Two Little Pucks, Annie Henwick, Minnie Renwood, and Gallando.

ROCKFORD.—HARLEM PARK (Harry Mittenthal, manager): Mittenthal Stock co. to good business 2-8. The patronage at this resort is rapidly increasing under the Mittenthal management. Novelties are offered for the coming week, including balloon ascensions and high diving.

KANKAKEE.—ELECTRIC PARK THEATRE (Aubry Mittenthal, manager): James B. Mackie in Grimes' Cellar Door 3-8; weather bad; business good on pleasant nights; audiences pleased. Keystone Dramatic co. 10-15.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Dark.==ITEM: Manager Plain states that before the season opens in October he will give the house a general overhauling, repaint it and add new scenery.

INDIANA.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe manager): Season will open Aug. 7 with the Chicago Stock co., which closes for four nights. Me and Jack 11. Martin's U. T. C. 23. Remember the Maine 28.==ITEM: The work of refitting and refurnishing the Columbia has been in progress for some time. The walls and ceiling will be decorated in a light blue tint and the painting will be in white and gold. The boxes will be refurnished and the aisles are to be recarpeted. The season, now almost booked, promises to be the best in the history of the Columbia.

IOWA.

SIOUX CITY.—ITEMS: Manager Beall is in Chicago attending the National Bill Posters' convention and completing bookings for the new Riverside Park Casino, which will open with a strong vaudeville bill 17.—Treasurer and Mrs. H. S. Rounds have left for Colorado, where they will spend the Summer.—Mr. and Mrs. Charles A. Sallan are summering here. Kirk Towns, a former Sioux City boy, is looking up old friends and resting preparatory to leaving for Germany, where he will complete arrangements for appearing in grand opera.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local-manager): Vitascope 13.==GARFIELD PARK (John Marshall, director): A potpourri of gems from many popular operas, set to new words, with local hits galore, played by local talent, was an extra attraction 4, and of course the Casino was packed to suffocation. Negotiations are now going on for a repeat of Godfrey's Band in the early Fall and for an opera co. in the near future.
THOS. R. HYATT.

GREAT BEND.—WILNER'S OPERA HOUSE (J. C. Lewis, manager): Spooner Dramatic co. closed a week's engagement 8. Plays presented: The Pearl of Savoy, An American in Cuba, For Honor's Sake, By the King's Command, An Egyptian Princess, and Legal Documents; excellent co.; fair business.

KENTUCKY.

PADUCAH.—LA BELLE PARK: The stock co. presented My Son Reuben and My Partner 2-9 to unusually good business. The patrons appreciate the meritorious work of the co.

HENDERSON.—THE TABERNACLE (Leon L. Levi, manager): Carrington Entertainers 24-26.==ITEM: The Henderson free street fair will be held Sept 25-30. A. D. Rodgers will manage it.

MAINE.

PORTLAND: PEAK'S ISLAND—GEM THEATRE (James O. Barrows, manager): Men and Women 10-15 to capacity.==CAPE ELIZABETH—MCCULLOM'S THEATRE (Bartley McCullum, manager): The King's Musketeers 10-15; strongest bill of the season; packed houses.==ITEMS: Harry Chup, who is spending the Summer in town, fell down a flight of stairs 12, sustaining severe injuries.—Henry Clay Barnabee, of the Bostonians, is spending his vacation cruising along the Maine coast, a guest of the commodore of the Corinthian Yacht Club, whose yacht *Puritan* is now in port.—Mr. and Mrs. Norman D. Conniers entertained two box parties at McCollum's Theatre 11.—Scenic Artist Brooker has entirley recovered from his recent severe injuries.

BANGOR.—THE NOROMBEGA (W. F. Reed, manager): The Broadway Stock co., booked for 17-22, canceled their date and disbanded. Members of the co., with a few others, organized the Neil Florence Stock co. and will open on that date with these people: Frances Whitehouse, Louise Meredith, Alberta Lee, Helen Worth, Earle Ryder, Neil Florence, Douglas Lloyd, Verne Armstrong, Langley Taylor, William Brumwell, John L. Wooderson, stage-manager, and James Forrest, business-manager.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Kenney Players 5-8 were handicapped by bad weather and played to light business, giving satisfaction with The Irish Duke, The Two Thieves, The Little Savage, and Woman Against Woman.==ITEM: Summer visitors are arriving in large numbers now and the following six weeks will be the best, theatrically, of the entire year. Manager Gill has some first-class attractions booked.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): After the appearance of the Morrison Comedy co. 17-19 this house will close for repairs and alterations, reopening about Aug. 14.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbor A. Shea, manager): Joshua Simpkins co. 7; S. R. O.; performance satisfactory. Charles Cowles in A Country Merchant 21, 22. Kennedy Players 24-29.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Joshua Simpkins 14. Pat Moloney's Irish Visitors 19.

HOULTON.—OPERA HOUSE (W. T. French, manager): Reno's Joshua Simpkins co. June 30; good business.

MASSACHUSETTS.

NORTH ADAMS.—ITEMS: Both houses dark. The Adelina Ladies' Orchestra has been making a great hit at Valley Park, the only Summer resort in this section.—The rumor of a new theatre in the city is likely to be correct, for it is said on good authority that the Richmond estate has decided to erect one in connection with a big hotel. It is also said that the services of an up-to-date manager will be secured and the house run for the benefit of the estate.

LOWELL.—LAKE VIEW THEATRE (James Gilbert, manager): Robinson Opera co. 10-15 in The Chimes of Normandy to large houses.==ITEM: The friends of Manager James Gilbert are all pleased to see him back to this city.

FITCHBURG.—WHALOM PARK: Boston Opera Comique co. in The Mikado 3-8. Billee Taylor 10-15.

MICHIGAN.

MANISTEE.—THE GRAND (Edward Johnson, manager): Old Uncle Jed 10 to fair business; performance good.==ORCHARD BEACH CASINO (C. W. Lee, manager): Metropolitan Opera co. in The Mascot, Olivette, Fra Diavolo, The Bohemian Girl, The Chimes of Normandy, and The Mikado 3-8; good business; satisfactory performances.

KALAMAZOO.—LAKE VIEW CASINO: Mittenthal Brothers Comedy co. opened for one week 9. Repertoire: My Uncle from India, Turned Up, The Girl from Porto Rico, and Arabian Nights. Victor Morley and Lillian Bayer are supported by a strong co.; large audiences. J. B. Mackie 17-22.

MINNESOTA.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): W. H. Hartigan in Dr. Jekyll and Mr. Hyde 19.==WASECA OPERA HOUSE (A. D. Goodman, manager): Robertson's Edison projectoscope 6; big house; good entertainment.

DULUTH.—LYCEUM (E. Z. Williams, manager): The Flints, hypnotists, 3-8 to good business. The Moth and the Flame 13.

MANKATO.—THEATRE (Hœffler Brothers, managers): Hœffler Stock co. opened for two weeks 10 to good business; satisfaction given.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): Labadie's Faust 12.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): Scott and Hoggatt's Minstrels 13.==ITEM: Clarke and Gardner will manage the Summer tour of Scott and Hoggatt's Minstrels. The tour will be for August only and will cover only Louisiana and Mississippi. The co. will rehearse at the Temple Opera House for two weeks.

COLUMBUS.—OPERA HOUSE (William P. Mahon, manager): Dark.==ITEM: The house is undergoing complete renovation. The boxes are being remodeled, the walls redecorated, and a steam heating apparatus is being installed.

MONTANA.

ANACONDA.—THEATRE MARGARET (H. F. Collins, local-manager): Kelcey-Shannon co. 4 to large and well-pleased audience, presenting The Moth and the Flame. Marion Abbot divided the honors with Miss Shannon. Leila Ellis also made a decided hit.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): The Moth and the Flame by the Kelcey-Shannon co. to good houses 5-7.

HELENA.—MING'S OPERA HOUSE (E. G. Wilson, manager): Wakefield-Andrews Opera co. 3 in Martha; good house; good performance.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Wakefield-Andrews Opera co. in Martha 5; good performance and house.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Wakefield-Andrews Opera co. 7 in Martha to a large and appreciative audience.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Season will open Aug. 15 with the Elroy Stock co.==ITEM: James Gamble will go in advance of Corse Payton again next season.

NEW YORK.

ALBANY.—PROCTOR'S LELAND (F. F. Proctor, manager; P. F. Nash, resident manager): Ruth's Romance and Turned Up was the bill presented by the Bond co. to big business 6-8. The eighth week of the engagement opened 10 to S. R. O. and a triple bill was presented, opening with a one-act drama, The Golden Flower, written by W. N. Lawrence and Mead Beasley and illustrating Chinese life in San Francisco. It was finely staged amid Oriental effects. The air was redolent with odors of the Chinese joss house and the scenery was admirably adapted to the purpose. It was the first production and the four characters were well represented. That of Lun Hing, the merchant, was played by Francis Kingdon, who is a careful and competent actor and plays each character assigned to him so naturally that it is a pleasure to see and hear him. William Courtenay as Kwong Ho, his secretary, made an admiable lover, and no girl would hesitate to be loved by him under any circumstances. Dallas Tyler as Kim Far, the Chinese girl who was sent to America to be sold, played the part well, and her love scenes with Kwong Ho were very pleasing and natural. Miriam Nesbitt as Wang Shi, a woman marriage broker, had a part that was strong and required talent, of which she has plenty and which she fully demonstrated at all points. Taken altogether the little Chinese drama is a treat, and those who took part deserve the applause that was lavishly bestowed upon them. My Awful Dad in condensed form was the second attraction on the programme and was amusing. The vaudeville was by Florine, a coon song vocalist, and Dick Leggett, an English comedian. The performance closed with a two-act comedy, The Peytons of Virginia, written by J. MacN. Thompson, of Albany. It was produced last season by amateurs and this was the first performance by professionals. It is a true representation of Southern life in upper circles. Snowball and A Woman's Won't 13-15.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): The Mysterious Mr. Bugle by the Schubert Stock co. to good houses 10-15. Aristocracy 17-22.==LYCEUM THEATRE (A. E. Wolff, manager): Romeo and Juliet as presented by the stock co. 10-15 attracted good business.==ITEMS: The Summer theatre at Culver Park has proved a failure.—Business at Ontario Beach has been excellent under the management of W. B. McCallum.—The local Elks will hold a grand industrial fair early in August.

HORNELLSVILLE.—ITEMS: The work of remodeling the Shattuck Opera House is progressing rapidly and everything will be in readiness for the opening of the season Aug. 28 with the Spooners for a week.—Bertha Johnson, who is summering at her home here, accepted an invitation to sing in Christ Church,

The Neill Company

JAMES NEILL, Proprietor and Manager.
EDWIN H. NEILL, Business Manager.
ROBERT MORRIS, Stage Manager.

ST. PAUL-MINNEAPOLIS SUMMER SEASON.

Miss Kate Tyler in Minneapolis *Tribune*:

Following the Neill company through its successive productions, there is pleasure in recording faithful adherence to high standards. "A Bachelor's Romance" was its offering last evening, and a large audience was attracted by curiosity to see a younger man attempt a part that is inevitably associated with the comedian, whom Minneapolis pleases to call her own.

However much credit may be given to the company for its contribution to the successful rendition of a charming play, the interest of the performance consciously centres around the bearing of Mr. Neill in the title-role, written for and created by Sol Smith Russell. That Mr. Russell has reserved certain territory for still further exploiting his play, attaches the more value to his consent that Mr. Neill should produce it where he has already played. There is no harm done, and both the comedian and the young actor may rest content with their share of the laurels. Mr. Russell's impersonation of David Holmes, the literary critic, is unique, and because it is still fresh in mind, for the play is only three seasons old, there was better opportunity to observe that Mr. Neill is not a mimic.

His David Holmes is a new creation, a conception of his own, not strikingly original, but individual and satisfactory. It is the more to his credit that he does not attempt to follow a model established by another, just as in his "Lord Chumley" he sometimes suggested Sothern, but never slavishly copied him. His David Holmes is necessarily and agreeably a younger man than Mr. Russell's, lacking the quaint dry humor of the comedian, for Mr. Neill is not a comedian, but responsive and sympathetic. Indeed, it borrowed an element of pathos, not to be expected, and was very human in its qualities. It was a lovable character, drawn from life. It is the more grateful to recognize these traits, for it is not to be expected of a stock actor that he can have the time to give any one part the care to make it a faithful character study.

This David Holmes was such a man as one might expect to meet in a dusty newspaper office at the top of a high building. The blossoming of a recluse to a lover of pleasure for the sake of the new life that has wakened within him revealed the actor a man of the world, wearing the part with grace. In the year and few weeks since Mr. Neill and his company came last year before Minneapolis audiences he has developed a new poise that resembles none of the old self-consciousness. It is according credit where it may rightfully belong to say of an actor, he has gained in strength and power both, because he has learned the effacement of self.

"A Bachelor's Romance" developed surprising qualities as a play, where it was necessary that each actor should do his part to create the ensemble. Rarely has a pleasanter surprise awaited an audience than that accorded last night in the Metropolitan. Curiosity gave way to gratitude, and that was succeeded by real enjoyment. Sol Smith Russell might produce his play to-morrow, and receive the same meed of interest as formerly: it has only been proven that there is more than one way of viewing a bachelor and that his romance may involve more than one pretty maiden.

Mr. E. B. Smith in Minneapolis *Journal*:

If it be remembered that "A Bachelor's Romance" was written especially for Sol Smith Russell, and with his idiosyncrasies and peculiarities constantly in mind, it will be easy to understand the difficult task that James Neill set himself when he decided to give the piece a production in Mr. Russell's own home, and where the success achieved by him on one occasion is still fresh in memory. For the play is full of little incidents that must have been suggested to the author, Miss Morton, by an intimate knowledge of Mr. Russell's talent for doing little odd things in his own inimitable way. For a man of an entirely different temperament to take a play written for the express purpose of exploiting a peculiar kind of talent and make it an artistic success, betokens more than average ability; and this is what Mr. Neill did.

As David Holmes, the scholarly editor, Mr. Neill was admirable. As between him and Mr. Russell, it must be conceded that the latter's interpretation of the role is the more satisfactory, due to the fact, as has already been pointed out, that the part was created for him, and that it is in harmony with his temperamental peculiarities. For Mr. Neill, it must be said that he made no attempt to imitate Mr. Russell's conception of the character. His rendition of the part was an original and a forceful one, and, though builded on different lines, it was in every respect a satisfactory one. In the third act, where, under the revivifying influence of a love that he is ignorant of, he assumes for the nonce the role of a man of the world, he is most admirable, and his wrestling with the temptation that comes to him in that supreme moment when he is made aware of the fact that his heart has gone out to this girl who has been left to his care, was a piece of work that merits the warmest commendation. The scene in the same act where the four cronies, at his instigation, attempt to sing again one of the songs with which the rafters of every college in the country have resounded time and again, was deliciously exquisite. And the final scenes, when love has found its way, could scarcely have been improved upon.

NOW READY.

THE DRAMATIC MIRROR
DATE BOOK

The handsomest, most useful and complete Date Book published. Covers two seasons, 1899-900 and 1900-1901; bound in leather and gilt. Indispensable to Actor, Manager, Treasurer, or Advance Agent. Price 25 cents. Sent by mail on receipt of price. Address
DATE BOOK DEPARTMENT,
THE DRAMATIC MIRROR,
1432 Broadway, N. Y.

STENOGRAPHY Nash TYPEWRITING
STENOGRAPHY
TYPEWRITING
DUPLICATING
LOWEST RATES.
Room 3, 1368 B'dway, cor. 37th St.

The Missouri Girl

Played to 142 S. R. O. houses during the past season.

COSTUMES, ETC.

WIGS

TOUPEES,

Grease Paints and Face Powders.
Satisfaction Guaranteed.

CHAS. L LIETZ
No 39 West 28th St, New York.

Special Inducements

TO THE PROFESSION.

We will design and make during the months of July and August Society and Character Gowns of every style and description at greatly REDUCED RATES.
A call of inspection is invited.

I. BLOOM,
287 Fifth Avenue, New York.

The Eaves Costume Co.,

63 E. 12th St., N. Y. City.

To make room for new stock we will sell our character and historical costumes, boots, tights, swords, etc., at half their value. Over 4,000 costumes in stock.

JOS. HEMBERGER

MERCHANT TAILOR
105 Sixth Avenue, - - First Floor.
Latest Summer and Fall
Importations Now Ready.

A. KOEHLER & CO.,

COSTUMERS.
54 Union Square, bet. 17th and 18th Sts.
Estimates furished for Plays. Costumes made to order. Large stock of Historical Costumes.

MAURICE
HERRMANN
COSTUMER.
20 West Twenty-Seventh Street,
Near Broadway.

MISS R. COHEN,
182 East 70th Street.
Formerly 109 E. 65th Street.

STAGE AND STREET DRESSES.
MRS. COHEN'S, 629 Sixth Ave., nr. 37th St.

THE COUNTRY DEACON

A Comedy-Drama in 4 Acts.
TO LET ON ROYALTY.
E. S. KELLER,
Fort Wayne, Ind.

To Companies Touring Pacific Coast.

Season 1899-1900.

Farragut Theatre, Vallejo, California. Seating capacity 800; population 9,000; 1,500 men employed at Mare Island Navy Yard. Best show town of its size in California. Companies already booked for coming season: Brown's in Town, Finnegan's Ball, A Breezy Time, Etc., Etc. Percentage Only. Apply early for open time.
GEORGE WENIGER, Lessee, Vallejo, Cal.

WANTED

For Opera House, Youngstown, O., a leader, piano and violin; also opening attraction, Sept 2. Other good September time open.
EUGENE ROOK, Manager.

TWO PURITANS

For Production.

A Satire of Nobility.

This is one of the cleanest and brightest Farce-Comedies ever written; full of action and wit, containing new ideas and originality. Would like to hear from reputable managers. Address WILLIAM OTIS JOHNSON, care MIRROR.

The Missouri Girl

Has 42 Different Styles of Paper.

THE Laurestina Cold Cream, expressly prepared for the theatrical profession, of the best quality of oils. One ounce sample box can be had by mail for 10 cents, stamps or cash. LAURESTINA COLD CREAM CO., 58 East 113th Street, New York.

Large Hall, 265 W. 41st St., cor. 8th Avenue

25 x 50. FOR REHEARSALS. Well lighted and ventilated, steam heated; conveniently located; prices reasonable. Piano and organ.
JOHN E. McBRIDE, American Hotel, N. Y.

CHARLES FLETCHER, Scenic Artist. Ref.: For 12 weeks with Giffen Stock Co., Denver, Col.; last work at the Grand Central Palace Roof Garden. Address 288 GRAND ST., NEW YORK.

LAWYER.—ENDICOTT COLLECTION AGENCY, 220 Broadway, St. Paul Building, New York City. Bank references. Established 1880. Divorces obtained $20, entire expense. All legal business transacted. Advice free.

Wanted at Columbia Theatre, Boise, Idaho,

A first-class Repertoire Company for Inter-Mountain Fair Week Commencing September 25th, 1899. Address
JAMES A. PINNEY, Manager.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

ALEXANDER GADEN

HEAVIES. AT LIBERTY.

Six Consecutive Seasons in Stock. Last Season MEFFERT STOCK CO.

Address Actors' Society, or MIRROR.

Corning, N. Y., 9, and her voice was a revelation to all who heard it. Miss Johnson is endowed with unusual talents that have been developed under the best teachers here and abroad.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): House will open for a short preliminary season Aug. 5 with Primrose and Dockstader's Minstrels, followed by A Female Drummer and Two Little Vagrants.==ITEMS: Work on the lobby is progressing nicely and it will be a beauty when finished.—Cohoes is in a very prosperous state and everything points to an excellent season.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Charles E. Tripler will lecture on "Liquid Air" Aug. 3. Esty's Minstrels 19.==BROADWAY THEATRE (George L. Corliss, manager): Colonel Robert G. Ingersoll Aug. 2. West's Minstrels 12.==CONVENTION HALL: Will open its theatrical season Aug. 8 with Primrose and Dockstader's Minstrels.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Primrose and Dockstader's Minstrels 31.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Moth and the Flame 10.

ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Kelcey-Shannon co. in The Moth and the Flame 11. Frank E. Long co. 17-22. Flint, hypnotist, 24-29.

JAMESTOWN.—OPERA HOUSE (W. Secombe, manager): Andrews Opera co. 11.

PENNSYLVANIA.

LANCASTER.—CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): The Palmer Opera co. presented Iolanthe to large houses 10-15. Being a comparative novelty here it was greatly appreciated. The cast of characters was as follows: The Lord Chancelor, Herbert Salinger; Earl of Mountararat, John Martin; Earl of Tolloller, Charles P. Byers; Strephon, Walter Lawrence; Private Willis, Charles J. Wilson; Phyllis, May Gooch; Iolanthe, Julia Glover; Fleta, Celia, and Lelia, by Catherine Launey, Irene Mallette, and Ella Vincent respectively. As Queen of the Fairies Catherine Inganoff was stately, graceful and refined. Specialties by Charles P. Byers and Herbert Salinger were well received. Fra Diavolo 17-22.

JOHNSTOWN.—CAMBRIA THEATRE (I. C Mishler, manager): Cineograph 10 to a large and pleased house. Will play a return engagement 20.==OPERA HOUSE (J. G. Ellis, manager): Dark.==ITEM: The outlook for the coming season in this city is very bright. Business is on the boom. On 1 the Cambria Steel Company gave the third advance in wages within the past five months, affecting over nine thousand men. They have orders enough to keep the works running day and night for a year.—The Cambria Theatre is in the hands of renovators and decorators, who are giving it a thorough overhauling. Manager Mishler is having all scenery retouched and adding several new sets.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Sevengala (return date) 10-15 to good business; pleased audiences.==VALLAMONT PARK (Stein and Brocius, managers): Clara Turner's co. remains longer than anticipated, owing to good business. This week (for the fifth week) The Buckeye, Cinders or Saved from the Flames, Life in New England, and The Little Detective were played. Bewley and Barney in their specialties received much applause.

ALLENTOWN.—ITEM: The Lyric will be the name of the new theatre now in course of construction here. The name was selected from a list of over two hundred submitted by people from this section by a committee appointed by Managers Mishler and Worman. J. Jeremiah Snyder, who submitted the name adopted, was presented with an order for a proscenium box on the opening night.

HARRISBURG.—PAXTANG PARK (Harrisburg Traction Co., managers): Imperial Minstrels had good audiences 10-15. This is one of the best attractions that has visited this city. Circus Royal 17-22.

SUNBURY.—J. P. Harris U. T. C. under canvas 7, to a large audience; performance unsatisfactory.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): Martha was sung by the Milton Aborn Opera co. 6-8 to large houses. Fra Diavolo 10-12 failed to please, but business was good. The Mascot 13-15.

COLUMBIA.—ITEM: The curtain and scenery of the Grand Opera House have been repainted. The house is being thoroughly overhauled and will be ready for opening Aug. 30.

TEXAS.

WACO.—AUDITORIUM (Jake Schwarz, manager): Schwarz Stock co. 3-8 presented The World Against Her and The Old, Old Story to capacity; excellent performances. Rand, Byron and Rand made their first appearance with the above co. 3 and scored.==ITEM: Leata Howard, leading woman with the Schwarz Stock co., closed with that organization 8 and left for Chicago. W. V. LYONS.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Dark.==NEW GRAND THEATRE (M. E. Mulvey, manager): Nora Gleason, assisted by children, gave a very entertaining concert 7 to good house.==ITEM: Pianka, the "lady of lions," comes 10 for a week's engagement at the Lagoon.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Georgia Up to Date Minstrels 11, 12.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Season will open Aug. 22 with Two Little Vagrants.==ITEM: Mrs. Walker has left for New York and Boston in the interest of her theatre.

ST. JOHNSBURY.—MUSIC HALL: Eugene Cowles, 13.==HOWE OPERA HOUSE: Gorton's Minstrels Aug. 16.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): Kelcey-Shannon co. in The Moth and the Flame June 30, 1 attracted large houses and gave most satisfactory performances. This co. closed the season at this house. The Seattle Theatre has had unusual success the past season under the efficient management of J. P. Howe. That Seattle people appreciate Mr. Howe's liberal and careful management is best shown in the generous way in which they have supported the house, making it rank among the first theatres on the coast.==THIRD AVENUE THEATRE (W. M. Russell, manager): Stuart's Comic Players to good business 2-8.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Bittner Theatre co. 3-8 presented Only a Country Girl, A Millionaire's Wife, Friends, An Unequal Match, The Brothers, and Charley's Aunt to good business.

WISCONSIN.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): R. H. Hendershot and Son, drum and fife specialists, June 27 to small business; performance ordinary; given under church auspices. Canadian Jubilee Singers, to fair business 28; first-class entertainment. Heywood's Celebrities 29 to good patronage; performance highly enjoyable. Duncan Clark's Female Minstrels 4; large business; co. without merit.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Beggar Prince Opera co. 17-19.==COLUMBIA THEATRE (Harry B. Sutherland, manager): Heywood's Celebrities 9; good business; co. first class. Isabelle Underwood, Estelle Merica, and Mr. and Mrs. Marvin were the favorites with the audience. Pabst Theatre Stock co. 14-16.

ASHLAND.—GRAND OPERA HOUSE (W. D. Kuhn, manager): The Cherry Sisters gave little satisfaction to small houses 3-5. W. H. Hartigan in Dr. Jekyll and Mr. Hyde 6 to a large and well-pleased audience. Beggar Prince Opera co. 10-15.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): The Knowles, hypnotists, 6-8; good houses; co. good. Heywood's Celebrities 10; fair house; good co. The Pay Train 26. Joshua Simpkins Aug. 14. A Night at the Circus 30.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Pabst German Theatre co. gave the last of a series of Sunday evening performances 9 to a good house. Beggar Prince Opera co. 20-22.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Moth and the Flame 14.

CANADA.

OTTAWA.—VICTORIA PARK (Eugene Redding, manager): The Robinson Comic Opera co. for its sixth and last week 10-15 gave excellent performances of Olivette and The Chimes of Normandy to large and well-pleased audiences.==ITEMS: Eugene Redding, who has ably conducted the Victoria Park this season, has withdrawn from the management. Mr. Redding, during his stay here, has made himself very popular, and his many friends regret his leaving.—Miss A. May, of May Irwin's co., and Edgar Hart, of Mrs. Leslie Carter's co., are home for the Summer.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Moving pictures of the Fitzsimmons-Jeffries contest 6-8; business and pictures good. Kennedy Players opened for one week 10 in She Couldn't Marry Three to a big house; performance excellent. Moving pictures of the Passion Play 17-22.==ITEM: George W. Devo, P. Nannery, and Edmund L. Breese are spending a few days in town.

TORONTO.—ITEMS: Local managers are racing with each other in their efforts to have the improvements which are being made to each theatre completed by Aug. 28, the opening date. Extensive alterations are being made in each house.—W. E. Ramsay, the well-known entertainer, has returned from a prosperous trip through Great Britain.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Bootles' Baby (local) 1-3; capital performances to good houses.==ALHAMBRA THEATRE (H. H. Lucas, manager): Arabian Nights 3; excellent performance; large audience.==SAVOY THEATRE: Vaudeville to packed houses 3-8.

ARENA.

FARGO, N. D.—Ringling Brothers' Circus was unable to show here owing to the damage it received in the storm at Crookston, Minn. Alf Ringling stated that he did not propose to impose on the good nature of the people by attempting to give any but a complete performance. Sadie Connelly, trapeze performer, whose spine was hurt, is said to be injured internally also and is suffering much pain. Wallace Circus 27. Buffalo Bill's Wild West Sept. 8.

WESTERLY, R. I.—J. H. La Pearl's Circus gave two excellent performances 12 to large-sized crowds.

CROOKSTON, MINN.—Ringling's Circus 5; crowded tent at afternoon performance and best of satisfaction. Evening performance had just commenced with about fifteen hundred present when a sudden storm struck the tent and it immediately collapsed entirely. About sixty people were injured, some severely, but none fatally, and the property loss was considerable. The Ringlings gave their entire attention to the injured at once and deserve unlimited credit for their kindness and generosity. The damage was repaired so that they were able to leave for Fargo about 8 the next morning.

SARATOGA SPRINGS, N. Y.—Buffalo Bill's Wild West 13 to large crowds. The attendance was fully up to the standard of previous years and general satisfaction was expressed.

JOHNSTOWN, PA.—Forepaugh and Sells Brothers' Circus 12 to packed tents; excellent performance. While the second section of the circus train was going from a siding to the main line one of the cars jumped the track, causing a delay of four hours.

GRAND FORKS, N. D.—Ringling Brothers' Circus gave two performances 4; tents crowded in afternoon.

FRANKFORT, IND.—John Robinson's Circus to crowded tents 6.

BRAZIL, IND.—John Robinson's Circus 10 to two large and appreciative crowds.

SIOUX CITY, IOWA.—Walter L. Main's Circus 3 to two packed tents; good show. Both management and employees were complimented on the good discipline and the courteous treatment accorded to all.

CONCORD, N. H.—Buffalo Bill's Wild West delighted over fifteen thousand people 7.

FITCHBURG, MASS.—Buffalo Bill's Wild West 11 did good business, and gave the usual excellent performances. Press Agent Dexter W. Fellows, of this city, renewed acquaintances while here 11, and entertained the managerial staff of the show at a private dinner at the Johnsonia.

ST. CLOUD, MINN.—Gentry's Dog and Pony Show gave four excellent performances 7, 8; attendance fair. Ringling Brothers' Circus 27. Buffalo Bill's Wild West Sept. 11.

NEW BRITAIN, CONN.—Pawnee Bill's Wild West 7 to good business.

ANSONIA, CONN.—Pawnee Bill's Wild West gave excellent performances 11 to fifteen thousand people.

A DRAMA OF PARIS.
MARIE CORELLI'S
GREATEST AND MOST EXCELLENT STORY
WORMWOOD.
DRAMATIZED.
Reputable Managers desirous to produce Miss Corelli's play address WILLIAM OTIS JOHNSON, care MIRROR.

WANTED.—Treasurer for Turkish Knights Extravaganza Co. 30 people, 2 bands. Transported in our special Palace Hotel Cars. An up-to-date standard attraction. Salary $30 weekly and expenses. $1,000 cash bond. Must be strictly sober and good A1 Business Man. Theatrical experience not necessary. Address HAYTOR & CO., Props., Turkish Knights Extravaganza, Hastings, Neb.

The Missouri Girl
Has Sadie and Fred Raymond in the cast.

FIRST-CLASS LEADER (Violinist) desires a position to locate in or out of City. Experienced. Address MUSICAL DIRECTOR, 969 Intervale Ave., N. Y. City

FAT FOLKS REDUCED 15 POUNDS A MONTH. No Starving—No Sickness. Sample Box, etc., 4 cts. HALL CHEMICAL CO., Dept. 81, St. Louis, Mo.

Now Touring the Orient.
Direction—ADA DOW CURRIER and JAS. H LOVE.
Address all communications JAS. H. LOVE, this office.

ADELINE MANN
At Liberty for Next Season.
Empire Theatre Stock, 1898. Address care W. S. Harkins' Stock. En route.

FRANKLYN RITCHIE
PEAK'S ISLAND STOCK COMPANY—SUMMER SEASON.
Address Actors' Society, N. Y., or Peak's Island, Me.

KATHERINE
ROBER
In Great Productions of New York Successes.
Under the management of CHAS. H. HASSENFORDER, 1916 No. Seventh Street, Philadelphia, Pa.

HOWARD HALL
Season 1899-1900, will star in the romantic play,
A SOLDIER OF THE EMPIRE
Direction SPECK, WALL & IRIS, 30 W. 29th St., New York, N. Y.

ST. JOHN LEWIS
Scenic Artist.
Studio: MANHATTAN THEATRE, New York City.

ESTHER LYON
LEADS. Formerly with Wm. H. Crane, Chas. Frohman, N. C. Goodwin. Past two seasons Meffert Stock Co.
AT LIBERTY. Address Agents, or Hotel Mott, Tarrytown, N. Y.

GUY BATES POST
Characters and Heavies. Shubert Stock Co., Buffalo, N. Y.
Guy Bates Post, as the Duc de Bligny, emphasized the splendid impression he has made here. His acting was characterized by an easy dignity, a smoothness of manner and pleasing gracefulness which have marked all the impersonations of this finished and painstaking actor. His well-controlled fiery impulsiveness in some of the powerful scenes met with genuine appreciation.—*Buffalo Enquirer, June 27.*

HIRAM HENRY
FOUNDER AND PROPRIETOR
Hi Henry's Improved Minstrels.
Permanent address. The Enterprise Show Printing Co., Cleveland, O.

W. L. GLEASON, MINA
Stage Manager and Character Comedy.
Heavies, Comedy and Character Work.
Past five years with Stock Cos. of San Francisco and Pacific Coast.
Stock work preferred. Address MIRROR or Agents.

EMMA ITALIA
SINGING AND DANCING SOUBRETTE.
Joseph Murphy Co.—Three Seasons. Title Role in Sunshine in Paradise Alley, Season 1898 99.
DISENGAGED FOR NEXT SEASON. Address care MIRROR.

LILLIAN LAWRENCE
Leading Woman---Castle Square Theatre, Boston, Mass
THE BIG BONANZA.—As Eugenia, Miss Lillian Lawrence gave a delightful impersonation, showing all the characteristics of young womanhood in the most fascinating manner.—*Boston Herald, July 11.*

ISABELLE EVESSON
AT LIBERTY.
Address MIRROR.

LETTERS TO THE EDITOR.

COPYRIGHTS.

NEW YORK, July 15, 1899.

To the Editor of The Dramatic Mirror:

SIR:—Is the recent act of the New York Legislature, intended to prevent play piracy in this State, as good law as it looks to be?

"Any person who causes to be publicly performed or presented for profit any unpublished, undedicated or copyrighted dramatic composition," etc., "is guilty of a misdemeanor" (penalty not prescribed).

Where was the necessity for including the words "or copyrighted" in said act? Any such performance would be a violation of the United States copyright law, the Federal courts would take precedence in punishing the offender, and he would hardly be likely to be "tried twice for the same offense."

"Published," according to Webster, is "made public," "divulged," "put into circulation," etc. This may be done by word of mouth (as acting a play) or by writing or printing. So a dramatic composition, even if held in the original written MSS. form, having once been produced in public, or read to or shown to any one, may be held to have been published, and is therefore not an "unpublished dramatic composition," and any one publicly performing it would not be liable under the provisions of said act. A person could publicly perform or represent a play that had been shown to or read to him from the original MSS. (not copyrighted), as establishment of that fact would prove the play to have been "published," according to Webster. Of course the case would be different if the author or proprietor could prove that the play had been read without his knowledge or consent, but then there would arise the question of "contributory negligence" on the part of the owner in allowing his valuable property to lie around loosely.

In support of my contention as to what constitutes "publication" I refer to that portion of the United States copyright law which requires that "on or before the day of publication the author or proprietor must deposit two copies of the best edition with the Librarian of Congress." The usual procedure is to deposit two typewritten copies (which are held to be copies of the "publication"—subject, however, to the outcome of the controversy as to whether printing done on a typewriter is printing or writing). While there might be some dispute as to an original MSS. in the written form being a "publication" (where its contents have not been divulged to any one), it would seem that if a typewritten copy deposited with the Librarian of Congress is a publication, a similar copy held by the author or proprietor would also be regarded as such.

I would suggest that authors and others should not place too much reliance on the protection promised in this act, as it looks "too easy to beat," but go ahead in the good, old-fashioned way and get the Simon pure article of protection from your Uncle Samuel, and that while they are at it they should not lose sight of the fact that when they have three copies typewritten and keep the "original" and best, or ribbon copy, for their own use, and deposit with the Librarian the two inferior or carbon copies, they are not complying with the requirements of the law, which calls for "two copies of the best edition:" and also that after having done this they are not even then entitled to any protection if they neglect to inscribe on the title page, or page next following, a notice (form prescribed by law) that the work has been copyrighted, something which I have never seen noted on any of the large number of copyrighted (?) manuscripts which I have handled in the past five years. Respectfully,

J. EUGENE HALL.

[THE MIRROR thinks the act in question is good law, and that it will prove effectual in any case that may arise. If Mr. Hall had read the explanation in THE MIRROR of the circumstances that controlled the enactment, he would have learned that the words "or copyrighted" were not necessary, but that they were inserted as an amendment after the drafting of the bill in obedience to one of those inexplicable impulses that characterize legislators. Certainly those words cannot injuriously affect the main purpose of the act, which is to protect "unpublished and undedicated" dramatic compositions, and this supplementing of the Federal law, while it may not be effectual when the jurisdiction of the courts is considered, will not nullify the main purpose of the act. Courts do not always follow dictionary expositions of the meanings of words. As a rule they follow common sense and legal right, as common sense and legal right relate to the property involved. It is useless to split hairs on this subject of copyright. There is unquestionably now a Federal law to protect copyrighted plays, a New York State law to protect unpublished or undedicated plays, and beyond these a common law right in play property that can be enforced on proper proceeding. So far as THE MIRROR knows, there has not been any showing in court of the inefficiency of either of the laws referred to. If they, or either of them, shall prove to be insufficient in any case, it is probable that the amendment shown to be necessary upon litigation will be made.—EDITOR DRAMATIC MIRROR.]

OVERWORKED ACTORS.

MILLTOWN, July 8, 1899.

To the Editor of The Dramatic Mirror:

SIR: For the last four weeks a company has been playing in our town, and in the best theatre, to what is called "10-20-30." It is an opera company, that gives specialties between acts—illustrated songs, readings, etc., and after the last act living pictures and negro minstrelsy. That is a great deal of amusement for very little money. They also give a matinee every day at the price of 10 and 20 cents.

The performers are quite talented and conscientious workers. But to an outsider like myself they appear overworked, and it seems to take a great deal of grease paint to hide the effects of their labor. I see them at the stage door every morning when I go to work, with their books and manuscripts, no doubt preparing to rehearse all morning, for they give two new operas every week. And this drudgery is kept up for weeks, while the temperature is enervating.

Now I believe in art and artists. I believe, too, that any company that ever played is superior to the audience in front of it. My sympathies, too, are with the actors compelled to play to the galleries by the same social conditions that compel most of us to do homage to the vulgar, the frivolous, and the owners of wealth generally. But overwork is destructive of art, and talented people overworked, like the members of this company, excite one's pity, and that is the end of everything.

Besides, is life worth living under such continuous drudgery and nervous strain? Why, every day laborer strives to shorten the hours of labor. Could not something be done by associated effort for the poor actor? Or must this be allowed to go on until his temper is soured and he enrolls himself an enemy to society? I submit these remarks to your readers, and it may be interesting to some to see how certain phases of the "profession" strike the eye of an

OUTSIDER.

A SUMMER SUGGESTION.

NEW YORK, July 13, 1899.

To the Editor of The Dramatic Mirror:

SIR.—While seated on one of the recreation piers one warm evening, as the orchestra struck up a very edifying chant about sending a kiss by wire, the thought struck me that there are thousands of my brothers and sisters who have had bad luck and are unable to go to the country for the sultry months. As they are not millionaires they might be induced to play in legitimate dramas on the recreation piers during the Summer. The city is so good as to make work for musicians, soda water men, ice cream men, milkmen, candy makers, janitors, and the rest. All these have work furnished by the city, and they don't have to walk back home. As the actors and actresses are educators as well as entertainers, why might not our city fathers make room for them, and provide instructive entertainment for the poor in Summer?

Yours truly,

M. O'BRIEN.

THE TOWNE CASE.

CHICAGO, July 14, 1899.

To the Editor of The Dramatic Mirror:

SIR.—The article in last week's MIRROR does me an injustice in reporting only half the truth in reference to my case. The sentence of the lower court was not twelve hours' old before the Appellate Court granted a *supersedeas* and stayed all proceedings, on the ground of error in the trial in the lower court. The case will be tried in the Fall, and I am sure of a triumphant vindication of all my actions. My friends need have no cause for apprehension, and the many letters of sympathy which I have received from my many friends in the theatrical profession are, I am glad to say, premature and based upon misinformation. I will never be beaten in this contest, and I will be thankful if you will so state in the best theatrical paper in the world.

Sincerely yours,

EDWARD OWINGS TOWNE.

A PUPIL'S TRIBUTE.

NEW YORK, July 16, 1899.

To the Editor of The Dramatic Mirror:

SIR.—As a private student of dramatic recitation under Mrs. Adeline Stanhope-Wheatcroft, will you kindly allow me to bear spontaneous testimony to the unfailing care and patience which she bestows on one pupil at least?

And she does indeed make mentality and self reliance, not imitation, the keynote of her instruction.

The moral influence of her teaching, moreover, is as valuable as the intellectual.

Never have I, for one, so realized the pettiness of petty aims, the nobility of noble endeavor, as since I became her pupil a few months ago.

Long may such teachers prosper.

Very respectfully,

HELEN T. CLARKE.

"THE MIRROR'S" CARICATURES.

BOSTON, July 15, 1899.

To the Editor of The Dramatic Mirror:

SIR.—Let me express the hope that you intend some time to make a book of the very admirable caricatures that have been appearing in THE MIRROR. Nothing better—or so good—has been done along this line within my recollection.

Sincerely yours,

WALTER L. SAWYER.

MATTERS OF FACT.

Fred S. Gibbs has a comedy-drama and a three-act farce which he will sell or let on royalty.

Harry Brown, late of The Bostonians, and recently of The Club Baby, has not formed plans for next season. While he will consider offers for opera, comedy, etc., he would prefer engagements with original productions. At present he is farming at Patchogue, L. I.

Alice Kauser has been appointed the exclusive agent for the play Niobe. All contracts for its future presentations must bear her signature.

Charles J. Stine and Ollie Evans, with a strong, clean specialty, will accept either joint or separate engagement for next season. They are at Patchogue, L. I., for the Summer.

Married.

GRAFF—BRIMSON.—Charles L. Graff and Florence Brimson (Mlle. Toronta), in New York city, on July 12.

NOSSER—RAUWORTH.—Louis Nosser and Grace Darling Rauworth, on Sept. 8, 1898.

Died.

DUSENBERRY.—George M. Dusenberry, at the New York Hospital, July 15; aged 61 years.

FOOTE.—C. M. Foote, at Minneapolis, Minn., July 16, of heart disease; aged 50 years.

LAMB.—William Lamb, at Orange, N. J., on July 10.

LE JEUNE.—Louis P. Le Jeune, at Norwich, Conn., on July 11, aged 36 years.

LE VYNE.—Lettie Le Vyne, in Boston, Mass., on July 10, of cancer, aged 36 years.

MACGEACHY.—Margaret Anna MacGeachy, in New York city, July 15.

MORAT.—Emanuel Morat, at St. Louis, Mo., July 14; aged 34 years.

NORTON.—Mary Norton, at Highstown, N. J., on July 12, of paralysis, aged 64 years.

PEAK.—William H. Peak, at Belvidere, Ill., on July 12.

ROTHSCHILD.—Mrs. Sette Rothschild, mother of Jennie Reiffarth; aged 79 years.

SAINT-GERMAIN.—M. Saint-Germain, in Paris, France; aged 66 years.

SELLIER.—Henri Sellier, in Paris, France, aged 50 years.

GIDDY GUSHER PAPERS,

BY MARY H. FISKE.

85c. By Mail, Postage Prepaid.

Published by THE DRAMATIC MIRROR, 1432 Broadway, N.

WANTED.

Good Singing, Dancing Comedian

to play French Character in Vaudeville Sketch. Address ACTRESS, 4 West 29th St., New York.

FURNISHED FLATS: 258 W. 43d St., 3 and 4 cozy rooms. Newly decorated and furnished for housekeeping. $7 to $12. Janitor.

PA.—FREELAND.

Grand Opera House

New management. 18,000 people to draw from. Local industries work steadily. Good town for refined attractions. Freeland Opera House Co., Lessees.

J. J. McMANAMIN, Mgr.

PROFESSIONAL CARDS. PROFESSIONAL CARDS.

THE FIVE NOSSES.

A HIGH-CLASS ACT.

AS GOOD AS THE BEST.

ADDRESS THIS OFFICE OR AGENTS.

"WHO WANTS US?"

LITTLE PRIMROSE SEMON 5 years old. Plays all kinds of child's parts, with specialty. "A GREAT EVA"

MASTER MARTIE SEMON 10 years old. Plays all kinds boy's character parts with specialty. "A GREAT TOPSEY."

Read what Amy Leslie, the eminent critic of the Chicago Daily News, says of these children: "Little Primrose and Master Martie Semon are the infant entertainers, and do clever things so maturely. Their work is most delightful."

JULIA MELROSE "Ingenues or Characters."

HARRY W. SEMON Agent or Manager.

CAN BE ENGAGED SEPARATELY OR JOINTLY.

HARRY W. SEMON, 505 W. 112th St., New York City.

JOE KING,

DIALECT CHARACTER COMEDIAN,

AT LIBERTY

FOR FARCE COMEDY OR COMEDY DRAMA.

12 YEARS' EXPERIENCE. SOBER AND RELIABLE. ONE PIECE ONLY.

Address Morton House, New York City, N. Y.

Mr. Chas. J. Stine

AND

Miss Ollie Evans

AT LIBERTY

To accept engagements for next season. Single or jointly.

STRONG SPECIALTIES. Address, Justa Place, Patchogue, Long Island.

HARRY BROWN

Late of Bostonians, and Clubs Baby,

At Liberty for Opera, Comedy, Drama, Etc.

Address Patchogue, L. I., Box 616.

Walter D. Greene

Desires to announce his special re-engagement for the Summer with the WOODWARD STOCK CO.

Thanking Philadelphia and Boston for kind offers Address Boyd's Theatre, Omaha.

Charles Sinclair,

STAGE DIRECTOR.

Past forty-four weeks stage director for Mr. F. Ziegfeld's Turtle Companies. Will accept a limited number of engagements before the opening of the regular season at the Manhattan.

Address all communications to HARRY DOEL PARKER,

Room 5, Manhattan Theatre Bld'g.

MISS ST. GEO. HUSSEY

STARRING.

America's Representative Irish Comedienne.

Communications National Show Printing Company, Chicago, Ill.

Arthur Donaldson

AS

YON YONSON, Season of 1899 and 1900.

Address THALL & KENNEDY, Room 4, Broadway Theatre Building, N. Y. City.

HELEN GUEST

JUVENILE or INGENUE

AT LIBERTY.

Address MIRROR.

VAN BERT ADAMS

DISENGAGED.

Heavy and Character.

Summer Address, MARTINSVILLE, MICH.

RICHARD EWING DISNEY

'99-1900

WITH

MR. JULE WALTERS.

Per. add., 914 Morris St., W. H., Cincinnati, O.

Jennie Reiffarth

AT LIBERTY—CHARACTERS, GRAND DAMES.

Address MIRROR or Agents.

ANNIE LESLIE WILLIAMS

Character and Straight Soubrette.

Invites Offers for Next Season. Address MIRROR.

Page, Willis

Old Men. 515 6th Ave., Asbury Park, N. J.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins': Colonel Hopkins after transforming his house with the beautiful colorings of green and gold, adding new and costly plush chairs, and numerous other improvements in the short space of two weeks, has in no way forgotten the stage. For the current week he is giving a superb revival of The Three Musketeers, together with the following variety bill: Lew Hawkins, Adele Purvis Ouri, Marsh and Sartella, and the biograph.

Chicago Opera House: Wartenberg Brothers are on the bill as the headline, and jolly Josephine Sabel refused to open on that account. Joseph Adelman, the accomplished xyloptone soloist, is also a splendid number. Martinetti and Sutherland, Duffy, Sawtelle and Duffy, Hewitts, Pringle Sisters, Maryonetti and Eugene, Colton and Darrow, Gray Sisters, Elliotts, Shaw Brothers Madden and Wayne, and Abern and Patrick are the others.

Masonic Temple: Paduta is retained for a third week as the feature, and she is the best drawing card the Temple has had so far this season. The balance of the programme consists of George Thatcher, Della Rocca, Baby Lund, Montrose Tronpe Spence and Sartelle, and the Wilson Family.

Ferris Wheel Park: The good judgment of Manager Max Goldenrath has been very prominent in all the bills he has put together so far, which shows that he is not in for the big salaried headliners, but aims to give his patrons a pleasing programme with lesser lights, who command a reasonable salary. This policy will no doubt be in evidence on the right side of the ledger at the close of the season. Mazuz and Mazett, Zoe Matthews, MacMahon and King, Higgins and Leslie, Carsello Sisters, Neola, and Ray L. Royce, who is the hit of the bill, are the entertainers.

Sam T. Jack's: The Folly co. hold the boards for a second week. In the olio are Fatima, Gussie Vivian, an exceptionally clever artist who is making a distinct hit; Lorenze and Allen, and Scott and Wilson.

Chutes: Among the vaudeville numbers are Baker and Bunnell, Ford and Lewis, Wilson and Massoney, Tony West, and Monio.

Items: Billy Emerson is still at the St. Charles Hotel and slowly recovering. Many of his friends are keeping a close watch on his condition.—G. S. Wood left for Pittsburg to attend the funeral of his mother-in-law.—W. S. Cleveland has been spending a few days here.—Tom Diggins, who has the water carnival on the Midway at the Omaha Exposition, was in town last week. He reports the opening 4 was a big success, the receipts reaching $800 on the day. He says that G. W. Clark and Gus Johnson, high divers, are attracting much attention with their remarkable 140 feet dives.—George D. Collins has been appointed general superintendent of Mahara's Minstrel and Pony Show.—E. N. Gardner, the old-time manager, who is now taking care of the transferring business of nearly all the big attractions coming in here, is located at the Winterburn Show Printing Co.—Frank Long has signed contracts to go with Stuart Robinson next season.—The Nielson Sisters have just finished successful engagements on the circuit. They are one of the best teams we have had here this season.

WILLIAM FITZGERALD

BOSTON, MASS.—Corinne heads the long list of the entertainers at Keith's this week, and makes her first appearance since she was here at the head of her own burlesque co. Time was when the little favorite was at the Museum every Summer, and there was no question about the success of her reappearance. Owing to his big hit Ching Ling Foo was retained for one more week, while a change of soloists brings Viola Waterhouse with the Symphony players. Of the other entertainers Hal Merritt is one of the most popular to appear at Keith's, and this is his second engagement within a short time, which shows what a favorite he is. The others in the bill are Ed Favor and Edith Sinclair, Louise Gunning, York and Adams, Dolph and Susie Levino, the Four Florences, Dolan and Lenharr, Goggin and Davis, the Vernons, Linton and McIntyre, the Skating Rexos, Eldora and Norine, John H. W. Byrne, and the biograph.

The French Gaiety Girls are at the Palace this week, introducing Irving Jones, Williams and Hart, Berry and Hughes, Layman, Francis Dacosta, Sam Collins, and Minnie Cline.

At Austin and Stone's the vaudeville attractions this week are Sisters Affison, Flora Shurtleff, Myers and Wheeler, Annie Southard, Saunders and Bailey, Dooley and Bernard, Peter H. Murray, the Carmen Sisters, Al Hutchinson, and the cinematograph.

Marion Manola Mason was the Sunday soloist at the Point of Pines, and the vaudeville attractions this week are Harding and Ah Sid, Mlle. Olive, the Wilsons, May Mooney, and Kilpatrick.

J. W. Gorman's Operetta co. gives a novel out-of-door entertainment at Norumbega Park this week.

This is the last week of vaudeville at the Nantasket Music Hall, where the entertainers are the Casino Comedy Four, Bessie Gilbert, Bartell and Morris, Laura Bennett, Mills and Hart, Kittie Nelson, and Melvin C. Hill. Comic opera will be given the remainder of the Summer.

Etiote Enneking made her vaudeville debut one day last week, appearing at Keith's in a deliciously funny sketch written by herself and entitled The Theatre Coupon. Miss Enneking is a Boston society girl, daughter of the famous artist, and has made decided success on the stage with James A. Herne and Margaret Mather. Judging by the manner in which her sketch was received she should have equal popularity in her vaudeville venture. She was capitally supported.

JAY BENTON.

PHILADELPHIA, PA.—Keith's presents the following stars this week: Gilmore and Leonard, Ralph Bingham, Gertrude Mansfield and Caryl Wilbur, Henri French, George W. Day, Leonidas' trained dogs and cats, Mattie Vickers, Canfield and Carlton, Monroe and Hart, Arras and Alice, Kartscher and Cupid, Curtis G. Morse, Shirley Sisters, J. H. W. Byrne, Claude Thardo, and the biograph; usual large patronage.

Mr. and Mrs. John G. Jermon, of the Lyceum, inform me that they intend to sail for Europe the latter part of July to secure attractions for the road co. The Lyceum is undergoing extensive alterations. Everything will be new except the walls. Manager Jermon has also secured several foreign novelties that he will present at the National Exposition.

Maryland and Kathryne Tyson are scoring a big success in their sister act at the various Summer resorts, and are booked for the entire season, playing only the best theatres.

The National Exposition that opens in this city Sept. 4 for three months promises big returns to all amusement enterprises, especially to vaudeville and burlesque cos.

S. FERNBERGER.

SAN FRANCISCO, CAL.—The Orpheum bill week 2-8 was remarkable for its excellence. There was not a dull turn in the programme. Edmund Hayes and Emily Lytton scored immensely in their funny sketch, A Wise Guy. The Three Gardner Brothers proved to be clever musical comedians. J. Morie did some good juggling. The Pasqualis were heard to great advantage in the prison scene from Il Trovatore. Signor Abramoff was very fine in the aria from Nabuco. Billy and Willie Farrell cake walked. The star attraction for week 9 is Minnie Palmer in a sketch called Rose Pompon. Other novelties include George Wilson, the Rixfords, and William Shields.—At the chutes Mae Tunison, Armstrong and O'Neil, and J. H. Dubell are the attractions.

FRED S. MYRTLE.

BUFFALO, N. Y.—One of the best bills of the season was given at Shea's 10-15. Corinne was the headliner. Al. Wilson made good with his German impersonations and several new parodies. Waterbury Brothers and Tenney gave an interesting musical comedy act, and Esmeralda proved a most pleasant surprise with a musical wire act. Howard Hall and co. in Chums made a big hit. The Rio Brothers were beyond the ordinary in their feats of strength. Others were Smith and Cook, Nichols Sisters and the biograph. Camille D'Arville 17-22.—Item: Manager Shea has returned from his wedding trip in the East.

REYNOLD WOLF.

CLEVELAND, O.—The Garden, formerly Haltnorth's, is growing in popularity each week. The bill for week 17 will have as a headliner Mr. and Mrs. Arthur Sidman in A Bit of Real Life. The other amusement will be furnished by the Manhattan Comedy Four, the Nichols Sisters, Waterbury Brothers and Tenney, John and Bertha Gleason (who are local favorites), Grnet, Beers and Gruet, Artie Hall, and John Zimmer.

WILLIAM CRASTON.

PROVIDENCE, R. I.—An excellent bill was given in the Forest Casino at Rocky Point 10-15. The same artists were re-engaged for a second week, an entire new programme being given by Deets and Don, Bowser Children, Allison Sisters, Prentice Trio, Millie Bohee, Mrs. Tom McIntosh, the Vizzards, Marinetta and Galassi, Elliott and Alcene, and Minnie De Haven.

HOWARD C. RIPLEY

COLUMBUS, O.—Olentangy Park Casino (George Chennell, manager): The splendid bill week of 9 drew good crowds. Edna Bassett Marshall and co. made a splendid impression. The Noss Family presented the finest musical act seen here this season. William and Kitty Harbex, Harry Watson, Josephine Gassman, and the Patterson Brothers completed the bill. Week 16: Tom Hefron, Howard's ponies, Gladstone, Melsonia, the Glees, Mat Farnum, Lamkin and Wilkes.—Minerva Park Casino (J. K. Burke, manager): The event here week 9 was the first production of a new play by Milton and Dolly Nobles, assisted by Miss Pearl Caryl, entitled A Blue Grass Widow. The new play received an emphatic indorsement. Zeno, Carl and Zeno, Dawson, Carlile and Dawson, Herne Brothers, Toeperwein, the Musical Kleists, and Cecil Belknap completed an excellent bill. The attendance remains undiminished. Underlined: Barney Fagan and Henrietta Byron, Hugh Stanton and Florence Modena, Toohey and Mack, T. J. Farren, Conway and Staats, G. B. Alexander.

NEW ORLEANS, LA.—West End and Athletic Park, the only resorts now open, are doing a big business and the attractions offered at both places are excellent. At West End the new feature week 9 is the Pantzer Trio, and their work is skillful and daring. Edith Craske remains another week. The Perkins Band, scenic railway, ostrich farm, and the vitagraph are additional features. At Athletic Park Brooke's Chicago Marine Band is the principal attraction, and the Sisters Coulson, in their second week, are meeting with favor. Coakley and Husted are a novelty and please. The cinematograph views and prize cake walk contests are also features.—Item: F. Charley, who will manage a French opera co. here next season, states that he has selected several of the leading people and will open a three months' engagement, beginning in November.

NORFOLK, VA.—Week 10: James M. Barton has opened the Auditorium for the Summer with an excellent bill. The following artists are giving A1 performances to large crowds: Willard and Raymond, James C. Barton, Sr., and James E. Barton, Jr., Jennie Cook, Hess and Hunt, Gallagher and Barrett, Evans and Grant, and Kelly and St. Clair.—Ocean View (Oscar P. Sisson, manager): Week 10 opened with one of the best bills seen at this theatre for a long time. The Calby Family, John E. Drew, Barrington and Mantell, Bessie Phillips, and Mamie Harnish are good. The Hungarian Boys' Military Band has been retained for this week only. Each performance is given to S. R. O. and very little of that left.

KANSAS CITY, MO.—Fairmount Park Orpheum: La Falfalla, spectacular dancer, headed the list 9-15. Her grace, coupled with the accessories of scenery, lights, and beautiful costumes, made a spectacle that was immensely popular. Madam Tyler, the Creole Nightingale, sang "The Nightingale" in a manner that proved her title was not far-fetched. Herr Von Palm does a turn at rapid painting. Baby Lewis, a skillful child artist, gave some very clever imitations. Williamson and Stone were amusing, and the Raschetta Brothers in a barrel-jumping act performed difficult feats. Lenge's Band played well.—Troost Park: Nightly concerts by Zimmerschied's Military Band and William S. Rose, clarionet soloist, were the attractions.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Dolan's Predicament and a good line of specialties make up the bill week 10-15. The co. includes Ray Mac, Ella Hewett, Edith Maretta, Ida Rainer, the Zimmermanns, Chic Kehoe, Charles Herbert, and A. Veith.—Olympic (S. Fink, manager): Week 10-15 opened to good houses. Taking specialties by Catherine and William Becker, Blanch Ward, Charles Ellsworth, Perry Sisters, Polly O'Neill, Annetta Gordon, George Trump, Hazel De Mar, Gladys Cetus, Bessie Green, Gardner and Mack, and Grace Flynn.—Tivoli (John Straka, proprietor; Fred. Sanford, business-manager): Week 10-15: Ladies' Orchestra, Lulu Joadwin, Dot Darlington, and Fred. Sanford to large patronage.

RICHMOND, VA.—Auditorium (Thomas G. Leath, manager): No performance this week, as Manager Leath gave way to the B. Y. P. U., who are holding their annual convention, about twelve hundred strong.—Main Street Park (Allen Jenkins, manager): The International Cineograph co. is presenting a reproduction of the Jeffries-Fitzsimmons fight to good business.—Jefferson Hotel Roof-Garden (Jake Wells, manager): The opening bill at this already popular vaudeville resort is drawing immense crowds. The performance is first class in every respect. The bill includes Barney Fagan and Henrietta Byron, Johnson, Davenport and Lorella, Hastings and Wright, Fields and Salina, and the Mitchell Sisters.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): A most entertaining bill drew heavily despite the hot wave 3-9. Francesca Redding and Carlton Macy were artistic and amusing in their sketch, The Duchess. Taciana entertained and deceived with his twin voice and wonderfully feminine makeup. Fred Niblo won many laughs in the droll delivery of his bright monologue, and the Phoites Troupe of pantomimists scored a hit with their act. Of the overtimers McAvoy and May were more than successful. Houdini continued to defy the police to shackle him and Wartenberg Brothers were popular. Fresh faces 10: Will Cressy and Blanche Dayne, Melville and Stetson, the O'Learys, and the biograph.

ALLENTOWN, PA.—Central Park (Allentown Traction Co., managers): The Imperial Minstrels closed to good attendance 8. John Healy, Arthur Earle, Al. White, George Lynne, W. J. Evans, J. A. Marcus, and Matthew Healy give a very good first part. Kingsbarry and Greve have a very pleasing musical comedy. Week 10 is filled by the Hartzel Circus Royal co. (George Hartzel, manager). The Lowanders, Lew Abbott, Zeno, the Hartzels, Nellie Wilson, and Mlle. Alberta are in the co. The performance concludes with Profe-sor Caffrey's troupe of dogs.

OMAHA, NEB.—Manager W. W. Cole is obtaining his full share of patronage for the Trocadero, the Chicago Ladies' Quartette being the leading feature week 9, followed by Zazelle and Vernon, Belmont and Doerty, Josephine Harvey, the Pickert Children, Carl Charles, and Harris and Walls. Mr. Cole's venture at the Lake Manawa open air theatre is also quite profitable and fine performances are given twice daily.—At Wirth's Music Hall Marie Wilbur, Helene Mignon, Hill and Edmunds, Rhoda Oliver, and Bessie King.

SARATOGA SPRINGS, N. Y.—Broadway Music Hall (Patrick McCue and Edward Maloney, proprietors; Jack Rossley, manager): Week 10 large business. Three Bastedo Sisters, the Allyans, Daisy Ward, Emma Lee, and the Saragossa Quartette. Week 17: Clark and Angelena, Ivy Moss, Harry Van Veghten, and others.—Item: Owing to the success of Daisy Ward and Emma Lee they will be retained one more week.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Morrell and Evans, Belknap and Davis, Berry and Hughes, and Lampkin and Wilkes closed week 3 to fairly good business. A. C. Lawrence, Mat Farnum, Tom Collins and his kangaroo, Ada Collette, and Edena De Mar opened week 10 to a large audience. A. C. Lawrence made the hit of the bill. He is a genuine artist and a great favorite here, doing one of the best acts ever presented in our city.

TORONTO, CAN.—Munro Park (William Banks, manager): Week 10: Ozay and Delmo, James and Florrie Gardiner, Robert McNeil and Eugene Lockhart, and Fred Fairbairn.—Harlan's Point (William Galt, manager): Exhibitions by the Armour Cadets, of Chicago, and the moving picture reproduction of the Passion Play are drawing large crowds.

HAMPDEN, ME.—Riverside Park (J. W. Gorman, manager): The New York Specialty co. closed 8 to large patronage and good satisfaction. Harry J. Howard in his illustrated songs was especially pleasing. Gorman's Ideal Minstrels opened 10 to large and enthusiastic audience. The co. numbers fifteen members and all are fine. The Vaudeville Stars 17-22.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): The following excellent bill is on for week of 9: Mlle. Ani, Forrester and Floyd, Madge Duffen, Florence Henry, and King and Galatea. Week 16: The Five Walton Brothers, Annie Kenwick, Karson and Wilard, and the Asleys. Business great.

PORTLAND, ME.—Riverton Park (E. A. Newman, manager): Gorman's Vaudeville Stars 10-15 proved a good drawing card.—Long Island—Granite Spring: Casino: The Widow Gay, a burletta, followed by an excellent vaudeville bill, was well attended opening week 10.

DENVER, COL.—Chutes Park (Harris and Bauman, manager): Week 9-15: The Battle of San Juan Hill has made a big sensation and will be run indefinitely. The vaudeville features were reinforced by Miss Cleveland, Butterfass and Sully, and La Petite Francesca. Big business is the rule.

GLENS FALLS, N. Y.—Capitol Music Hall (John Donohue, proprietor; C. C. McClurg, manager): Week ending 15: Revere Sisters, Master John F. Clark and Mlle. Cappintatta, in addition to Waddie O'Connor and Clark and Angeline, who were retained another week. Attendance good.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, manager; Clarence Leonard, business-manager): Week 10: Zanfrella, Ashley and Aldo, the Lees, Rose Wentworth, Birdie Clayton, Sisters Castle, Walter Kent, and Sadie Manning; business good.

DULUTH, MINN.—Parlor Theatre (William J. Wells, manager): Business good. Week 10: Harry Alberti, the Two Flowers, Gracie Gilmore, Langley and Faunce, Mayme Smith, Malcolm and Delmore, Mamie Stewart, William J. Wells, and stock. Gracie Gilmore is the feature.

SHREVEPORT, LA.—New Summer Theatre (Davis and McCann, managers): Week 2-8 World's Vaudeville co.; specialties very clever; attendance good. Otto H. Krause co. opened 9 with San Saba to S. R. O.; well-pleased house.

NEW BRITAIN, CONN.—White Oak Park (E. H. Mather, manager): Terry and Elmer, Weston and Yost, and Signor Guilmetti comprise the bill week 10 and are well received. Vaudeville will be given here every evening until Sept. 1.

HAMILTON, O.—Lindenwald Park (Thomas A. Smith, manager): Week 3 was the banner week of the season, turning people away three times. Week 10-15: Khearns and Cole, the Sanders, Verne and Clay, and Sam Clarke and La Blanche Duncan.

TOLEDO, O.—Lake Erie Park and Casino (Frank Burt, manager): Week closing 15 Coit's dog circus, Adgie and her lions, Bicket Family, Tom Hefron, the Glees, and Girard and Elmo. Weather hot; business good.

YONKERS, N. Y.—Yonkers Summer Park (John E. Brennan, manager): Week 10-15: Madrona, Miss Leontine, Mlle. Moredo's dogs, Bruns and Anin, Bryant and Harger, Nina, and John E. Brennan. Excellent performances; large audiences.

READING, PA.—Carsonia Park Pavilion (O. S. Geiger, manager): William "Josh" Daly's Minstrels gave good performances 3-8. The London Vaudeville co. gave some good specialties 10-15; audiences fair.

MUSKEGON, MICH.—Lake Michigan Park (F. L. Reynolds, manager): Evaleen, Kinzo, Zavo and Hilda, and Budd Brothers 9-16 turned away hundreds at every performance. Musical Ravens 16-23.

EXPOSITION PARK, PA.—Auditorium (Harry R. Vickers, business-manager): Week 10: Emery and Marlow, Josie Mitchell Vickers, Hart Brothers, the Langdons, Charles E. Scharf, Perry and Clark, and Zimmer.

LOUISVILLE, KY.—Vaudeville continues to draw satisfactory business at Phoenix Hill Park. Week 10: The Foleys, the Garrity Sisters, the De Witts, and J. Knox Gavin and Jennie Platt, who fill their second week in Willie's Birthday.

DERBY, CONN.—Lake Housatonic Park: De Villers' Novelties week ending 15; excellent performances and immense crowds. Duchemin's Comedy Stars 17-22.

STAUNTON, VA.—Highland Park (R. D. Apperson, manager): Hill and Hill opened 10 for week to large crowds; everybody pleased. Next attraction: Society ladies in minstrel performance.

TERRE HAUTE, IND.—Bijou Garden (J. C. Brick, manager): Week 10-15 opened to good business, with Le Claire and Hayes, the Olivers, Lee and Noreot, Mr. and Mrs. Joe Keaton, and Arno.

OWOSSO, MICH.—Caledonia Park Casino (O. J. Royce, manager): Clyo and Rochelle, May Hoey, Hattie Van Buren, and Shaw closed 8; good and well pleased houses.

BATH, ME.—Merrymeeting Park (J. W. Gorman, manager): Week 10-15 the New York Specialty co., including Javelle, Waldo Whipple, H. T. Wait, Harry J. Howard, and Seymour and Dupree.

FITCHBURG, MASS.—Pinehurst: Ward and Curran, the De Elmores, Annie Wilmot, and Lew Wells 3-8. Whirlwind Entertainers 10-15.

LIMA, O.—Hover Park Auditorium (Charles H. Sontag, manager): The Sharkey-McCoy fight pictures 4-9 to fair business.

The New Century Theatre

Formerly known as Jacobs' Theatre,

NEWARK, N. J.

Will reopen on or about October 1, 1899, all reports to the contrary notwithstanding.

O. R NEU, Manager.

Wanted—First-Class Repertoire

Company for week of October 2. Will give guarantee or buy outright. One with band preferred.

Address L. S. HORNOR, Manager Grand Opera House,
Clarksburg, W. Va.

WANTED FOR GRAND OPERA HOUSE,

NEW ORLEANS,

A First Class Stock, Dramatic or Operatic Company

TO OPEN EARLY IN SEPTEMBER FOR FOUR WEEKS, OR LONGER.

For full particulars apply to AMERICAN THEATRICAL EXCHANGE, 1358 Broadway, N. Y.

SIMMONS & SLOCUM'S MINSTRELS.

WANTED—An Energetic Business Man, with capital, to Manage and act as Treasurer, for the coming season. Company now playing the Summer resorts. Come and see what we are: Altoona, Pa., week of July 17; Ocean View, Va., July 24; Richmond, July 31.

TO RENT.

Broadway Theatre Building

OFFICES.

Newly Decorated. Steam Heat.
Electric Elevator.

Apply to A. J. SPENCER,
Broadway Theatre, Room 4.

FOR SALE OR TO LET,

"He Didn't Know It Was Loaded."

A farce in three acts for an eccentric comedian. A delightful absurdity. Eleven people.

"The King of Hunkertown."

A musical comedy-drama for a player of bumpkin parts. The best of its kind.

FRED. S. GIBBS,
Chauvin P. O., Grosse Pointe, Mich.

WARNING TO MANAGERS.

I have become *Exclusive Agent* in this country for the farcical comedy

NIOBE

and all *Stock, Repertoire* and *House Managers* are hereby warned that no representation of the play will be legal except under contract signed by me.

ALICE KAUSER,
1432 Broadway, N. Y. City.

THE GIRL FROM IRELAND.

Three act musical farce comedy, in which Katie Rooney starred season '98-'99. *Let on royalty* special paper. Also two new musical comedies
Address HARRY B. MARSHALL,
Care MIRROR Office, N. Y. City.

WILL BUY genuine sealskin or elegant cloth short winter coat, 38 bust. State price; must be cheap. Address JACKET, care MIRROR

Warning to Managers.

Take notice: **HON FOO QUAI**, the Chinese Magician and Juggler, is under contract with John D. Hopkins and Ching Ling Foo for a period of two years, which contract is in full force and effect and does not expire until April 1, 1901. And the undersigned, attorney for John D. Hopkins and Ching Ling Foo, on their behalf forbids the appearance of **HON FOO QUAI** upon any stage or with any traveling combination, unless first contracted with John D. Hopkins. Any person or persons making contracts with **HON FOO QUAI** will be held liable in damages and prohibited by injunction.

ADOLPH MARKS, R. 828 Reaper Block, Chicago, Ills.,
Attorney for John D. Hopkins and Ching Ling Foo.

LORN L. HAIGHT,

AT LIBERTY.

Business Manager

OR

Advance Agent.

Thoroughly experienced, sober and reliable, with plenty of brains and business ability. Address

McGregor, Iowa.

References.

AT LIBERTY.

J. D. McCabe

Light Comedy Characters.

Second Tenor Voice and Specialty.

Jane Berry

Pianist and director. Sight reader and Rag time player.

Summer address Rockland, Maine, Box 36.

JESSIE STANLEY

Soubrette and ingenue. Dancing Specialties.
AT LIBERTY. Address Pawtucket, R. I., or MIRROR.

FURNISHED ROOMS, Mrs. Beavers, 257 W. 34th St. Central, reasonable. Near restaurant or table board

THE EDWIN FORREST HOME.

AT THE EDWIN FORREST HOME.

I.—"SPRINGBROOK," PAST AND PRESENT.

In the outskirts of the village of Holmesburg, a suburb of Philadelphia, lies the tract of one hundred and ten acres of land called "Springbrook," which is the estate of the Edwin Forrest Home. Surrounding it immediately are country places and farms. To the south, nine miles away, are the red brick buildings of the city's business district; to the north the quiet hamlet and the woods and fields beyond; to the east the same picture of semi-rural charm, and to the west is to be seen the placid Delaware with its endless procession of white-sailed yachts and swiftly moving steamers. Thus is situated the place that Edwin Forrest bequeathed to the aged and infirm members of his profession for all time to come. It is an ideal resting place for those who have labored long before the public; it is a peaceful home for those who are weary of the footlight's glare.

And like the old men and women who now spend the evening of their lives beneath the trees of "Springbrook," the place itself has had a history. More than half a century ago it was purchased by a gentleman, Caleb Cope by name, who, being an enthusiastic horticulturist and a lover of "our sturdy brothers, the trees," set about the work of converting the farm into a well ordered country place. A certain share of the estate he set apart as farm land, another section he devoted to vegetable gardens and orchards, and the thirty acres nearest around the old mansion he laid out in lawns and flower-beds, intersected by gravel paths and driveways. In this park Mr. Cope had many rare and beautiful trees planted which have now attained giant proportions. The evidences of his taste in landscape gardening are to be found in every corner of the grounds, and to him is largely due the credit of making "Springbrook" what it is to-day—one of the handsomest country places in the neighborhood of Philadelphia.

In the year 1857 the estate passed into the hands of George H. Stuart, who carried on the work of development quite as it had been planned by Mr. Cope. During his term of ownership the property increased in value considerably, owing to the growth of the city in that direction, and when in 1866 he sold "Springbrook" to Edwin Forrest, the price asked and received was ninety-five thousand dollars.

Upon taking possession of the place Mr. Forrest made a number of improvements in the mansion and established therein his two sisters, Caroline and Eleanora, as its mistresses. He visited them frequently, driving out from his home in Philadelphia; but it is said that he never passed more than one day at a time at "Springbrook." His chief interest in the place was in connection with his plan to have it used eventually as a home for aged players. That this project lay very near to Mr. Forrest's heart and that it was worked out carefully by him to the minutest detail may be seen by a reference to his will. This document was drawn up on the fifth of April, 1866. James Oakes, James Lawson, and Daniel Dougherty, three bosom friends of the great tragedian's, were named as executors, and to them was given the power to convert into cash all of Mr. Forrest's possessions with the exception of "Springbrook." The money thus obtained, aside from certain bequests to relatives and friends, was to be devoted to the establishment and maintenance of the Edwin Forrest Home.

"The said institution," reads the will, "shall be for the support and maintenance of actors and actresses decayed by age or disabled by infirmity, who, if natives of the United States, shall have served at least five years in the theatrical profession, and if of foreign birth, shall have served in that profession at least ten years, whereof three years next previous to the application shall have been in the United States, and who shall in all things comply with the laws and regulations of the Home, otherwise be subject to be discharged by the managers, whose decision shall be final.

"The number of inmates in the Home shall never exceed the annual net rent and revenue of the institution, and after the number of inmates therein shall exceed twelve, others to be admitted shall be such only as shall receive the approval of the majority of the inmates, as well as of the managers.

"The said corporation shall be managed by a Board of Managers, seven in number, who shall in the first instance be chosen by the said Trustees and shall include themselves, so long as any of them shall be living, and also the Mayor of the City of Philadelphia for the time being.

"The purposes of the said Edwin Forrest Home are intended to be partly educational and self-sustaining as well as eleemosynary, and never to encourage idleness or thriftlessness in any who are capable of any useful exertion. My library shall be placed therein in precise manner as it now exists in my house in Broad Street, Philadelphia. There shall be a neat and pleasant theatre for private exhibitions and histrionic culture. There shall be a picture gallery for the preservation and exhibition of my collection of engravings, pictures, statuary and other works of art, to which additions may be made from time to time if the revenues of the institution shall suffice. These objects are not only intended to improve the taste but to promote the health and happiness of the inmates and such visitors as may be admitted."

Reading further in the will, one finds that Mr. Forrest left no plan unsuggested that might make for the pleasure and profit of his guests of future years. His deep love for his art and his country are shown in Articles VIII. and IX., which are set down as follows:

"The Edwin Forrest Home may also, if the revenue shall suffice, embrace in its plan lectures on science, literature and the arts, but preferably oratory and the histrionic art, in manner to prepare the American citizen for the more creditable and effective discharge of his public duties, and to raise the education and intellectual and moral tone and character of actors, that thereby they may elevate the drama and cause it to subserve its true and great mission to mankind, as their profoundest teacher of virtue and morality.

"The Edwin Forrest Home shall also be made to promote the love of liberty, our country and her institutions, to hold in honor the name of the great dramatic Bard, as well as to cultivate a taste and afford opportunity for the enjoyment of social rural pleasures. Therefore, there shall be read therein to the inmates and public, by an inmate or pupil thereof, the immortal Declaration of Independence, as written by Thomas Jefferson, without expurgation, on every Fourth Day of July, to be followed by an oration under the folds of our national flag. There shall be prepared and read therein before the like assemblage, on the birthday of Shakespeare, the twenty-third of April, in every year, an eulogy upon his character and writings, and one of his plays, or scenes from his plays, shall on that day be presented in the theatre. And on the first Mondays of every June and October the Edwin Forrest Home and grounds shall be opened for the admission of ladies and gentlemen of the theatrical profession and their friends."

In concluding the outline of the plan Mr. Forrest wrote: "My professional brothers and sisters are often unfortunate, and little has been done for them, either to elevate them in their profession or to provide for their necessities under sickness or other misfortunes. God has favored my efforts and given me great success, and I would make my fortune the means to elevate the education of others and promote their success, and to alleviate their sufferings and smooth the pillows of the unfortunate, in sickness or other disability, or the decay of declining years."

Upon the death of Mr. Forrest, in 1872, the executors faithfully carried out the instructions so clearly set forth in the will, and in the following year incorporated the Edwin Forrest Home under the laws of the State of Pennsylvania. The original Board of Managers was composed of James Oakes, James Lawson, Daniel Dougherty, John W. Forney, James H. Castle, John H. Michener, and the Mayor of Philadelphia. From the sale of Mr. Forrest's real estate, other than "Springbrook," two hundred and thirty thousand dollars was realized, this sum being made the fund for the maintenance of the Home. Eighty acres of the estate was rented to a farmer, and the revenue from this source, together with the interest on the fund, produced an annual income of nearly twelve thousand dollars. The rambling old mansion was thoroughly renovated and furnished to suit its new purpose, and on the seventh of November, 1876, the first guest, W. B. Lomas, was welcomed within its hospitable doors.

Since that time nearly forty actors and actresses have been benefited by Mr. Forrest's generosity. The officers have for the most part been able and conscientious men who have endeavored to carry out in every detail the plan of the founder. The present Board of Managers is composed of L. Clarke Davis, Adam Everly, J. Fred Zimmermann, Henry Whelen, Jr., Edward J. Mathews, Samuel Gustine Thompson, and Mayor Ashbridge. Andreas Hartel, who has been the superintendent since the first of April, 1893, is beloved by every guest of the Home, and by his efficient management has brought "Springbrook" to be what Mr. Forrest desired—a place of beauty and peace, where courtesy and kindliness make sweet the closing days of the players who dwell therein.

THE CALLBOY'S COMMENTS.

E. M. Gotthold, managing Corse Payton, had an advertisement in THE MIRROR recently which brought him not alone a lot of answers, but a rather thrilling experience in the bargain. Thus he describes the ordeal.

"One lady, answering the advertisement, appeared in my office and insisted upon demonstrating her talent as a recitationist. Placing herself between me and the door, she spoke a piece about 'blood stains on her hand that might prove fatal, and so I will wash them off,' and suited the action to a realistic finish by going to my wash basin and really washing her hands, using my soap and towel, speaking the piece during the process. I told her she was the most realistic actress I had ever seen, as far as gestures went. She brightened up and said she knew another piece about a young woman found wandering through the woods, shoeless and with her hair hanging down over her shoulders. She loosened her dress, baring her shoulders; let down her luxurious curls and, taking off her shoes, spoke the piece. I begged her to array herself again, as her appearance was a little too unconventional for a public office. She complied and went away, promising to call again."

Mr. Gotthold adds that there is no limit to the effectiveness of MIRROR advertisements. He is quite right, but he should have advised his fair visitor to forswear repertoire and to secure a sketch for the roof-gardens.

Edwin Vance, writing from Eau Claire, Wis., says: "Across the street from the hotel is a stand of A Boy Wanted; down the street is one of Tim Murphy in Old Innocence; others of Ole Olson, Money to Burn, The Black Flag, Chattanooga, Otis Skinner, and more too numerous to mention, and the prices are 10 cents, ladies free, and a bicycle given away Saturday night. I heard that Mr. Skinner had declined several good offers to go into vaudeville, but it seems the Hoeffler Stock company have all these people, and are playing at 10 cents. How can they do it?"

Here we have one more instance to prove my oft repeated observation that we New Yorkers miss a lot of things. We have to pay our good money to see each of the attractions mentioned separately, and they don't all come to our town at that. I mean to go out into the land and write up these extraordinary companies as soon as I become independently wealthy, but that will not be right away.

James F. Peyton sends me, from Alexandria, Va., the following charming communication received by him from a Texas manager to whom he had applied for open time:

DEAR SIR you of 8 to hand to Day contents noted and will say our terms is $10 Dollars for one knight $9.00 Dollars per knight for too knight $8.00 per knight for 3 knight and $6.00 per knight for 6 knight alowing you mating nee free of charge if you show twist three knight our opening time is any time for We have the mildes Weather of any place it is Warm enuff to knight to sweat in you Shirt sleaves and in summer We never have heat 88 is the hightes ever Was hear so I would sergest to you to put in A Weak here any how for We have the prettis Bay for sailing & fishing that you Will ever See and the prettis site and the finenes Climate on earth for A City

But Mr. Peyton says he decided not to book there. Imagine being suffered to give a "mating nee" free of charge! That, and the shirt "sleaves" item, would have caught me.

An anonymous friend, evidently a close observer of people and things, has forwarded the following important information, clipped from an Indianapolis paper:

One of the attractions of the combined Forepaugh and Sells shows is Mlle. Leonne Bonne, a protege and riding companion of the late Emperor of Austria. Mlle. Bonne takes the greatest pride in her work and gives a most delightful exhibition of elegant horsemanship. She rides simply because she loves to do so, and it is said she receives no salary whatever. Her only stipulation was that she should be provided with a private car with all modern conveniences.

I think that I shall go in for management and try to get together an entire company on this art-for-art's-sake basis, people who would all work, you know, "because they love to do so." I have a mental picture of a stagehand toiling twice a day for sheer delight in his task. The millenium must be due on the next boat.

A few weeks ago a friend wrote to me, saying that he was sojourning in a Newfoundland town that was "to all appearances uninhabited." To beat this condition, a reader turns in a newspaper item about an up State town that has more dead than living inhabitants. The town, says the item, "has eight thousand graves in its cemetery, which is more than its living population." Any one that ever played the place will believe it. It struck me as being more dead than alive. If we had known, we might have played in the cemetery to better business.

A line in the Casino Roof-Garden programme has impressed me deeply. It says, "Do Not Miss Shedman's Diving Dog." The request seems so unnecessary. I waited to see "Miss Shedman," and it turned out that he was a man. I wonder if the confusing use of capitals in that programme line is one more of the redoubtable Edward Corbett's astounding fantasies. Mr. Corbett has regaled us of late with the most bewildering series of extraordinary achievements in press matter that it has ever been my fortune to see. The things that he has had happening at the New York, the "Aerial Magnalia Grove," the Casino and its roof would have knocked out the Baron Munchausen or eke Sir John Mandeville in all his glory, and yet the papers are glad to get them. Some of the editors have labeled these wonders "the press agent says," or "according to the press agent," but the matter went in. Mr. Corbett does, I believe, the largest wholesale and retail business ever attempted hereabouts in long-distance adjectives, and I wot full well of the mysteries that "Tody" Hamilton used to exploit for Barnum and Bailey. Even Mr. Hamilton hardly would have had the temerity to announce that the new Casino Roof burlesque would be presented by "an ambitious cast, chorus and ballet." No doubt we shall soon hear of "well-meaning principals," "sincere supers," or, forsooth, a "contrite chorus."

THE CALLBOY.

ENGAGEMENTS.

For Gus Hill's production, Over the Fence: Anna Buckley, Olympia Quartette, Gussie Hart, Rena Bicknell, Hurg Mack, William Keough, Peter Randall, George Scotty, Bessie Montgomery, Langtry Ashton, Harry LeClair, Ralph Bicknell, George T. Welch, Julian Rose, John M. Cooke, Owen Davis, E. Mellville Brown, M. F. Sullivan, Anna Hill.

J. J. Liberman, to go in advance of The Irish Alderman.

Lew H. Carroll, Len Ross, William O'Dell, and Maud Aiston, for Have You Seen Smith and The Hustler.

Charlotte Severson, for The Sporting Duchess.

Fred Wenzel, by Thomas H. Davis, for The Hustler.

Louis A. Fritch, for Under the Red Robe.

Harry Buckley, re-engaged to play Strong Arm Bill, with Murray and Mack in Finnigan's 400.

Mr. and Mrs. George Clemens, by Alfred J. Busby, for Mr. Plaster of Paris.

William H. Ratigan, for Gorton's Minstrels.

Sagar Berry, for Arizona.

John Sparks, re-engaged with May Irwin.

Clarence Bellaire, to play Lieutenant John Haswett in Remember the Maine next season.

Damon Lyon, re-engaged with Richard Mansfield.

Sam and Ida Kelly, Harry Martell, and Lenie Graves, for the Williams Stock company.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALONE IN NEW YORK (Thomas H. Davis, mgr.): San Francisco, Cal., Sept. 18-23.
ARNOLD-WELLES: Grafton, W. Va., July 17-22.
A TEMPERANCE TOWN (Richards and Canfield): Oldtown, Me., Sept. 16.
A LITTLE RAY OF SUNSHINE: New York city Aug. 28—indefinite.
ARIZONA: Chicago, Ill., June 5—indefinite.
BECAUSE SHE LOVED HIM SO: Chicago, Ill., June 12—indefinite.
BITTNER THEATRE: Spokane, Wash., June 12—indefinite.
BLAIR, EUGENIE: Washington, D. C., July 10—indefinite.
BOND STOCK (Frederick Bond, mgr.): Albany, N. Y., May 29-July 29.
BON TON STOCK (Charles H. Leyburne, mgr.): Reading, Pa., Aug. 28-Sept. 9.
BROWN'S IN TOWN (La Motte and Sowersby, mgrs.): Stamford, Conn., Aug. 24, South Norwalk 25, Derby 26, Bridgeport 27-30, Hartford 31-Sept. 2.
BY THE SAD SEA WAVES (Mathews and Bulger; Dunne and Ryley, mgrs.): Manhattan Beach, N. Y., Aug. 7-12.
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr): Boston, Mass.—indefinite.
CLEMENT, CLAY: San Francisco, Cal., Aug. 21—indefinite.
CARNER STOCK (Harry L. Webb, mgr.): Randolph Park, Akron, O., June 3-Sept. 2.
COOTE, BERT (Willis M. Goodhue, mgr.): Montreal, Can., Sept. 4-9.
DARKEST NEW YORK (Thomas H. Davis, mgr.): Omaha, Neb., Aug. 21.
DEAR OLD CHARLEY (J. J. Rosenthal, mgr.): Chicago, Ill., Aug. 20—indefinite.
DREW, JOHN: New York city Sept. 11—indefinite.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.
DOWN ON THE SUWANEE RIVER (Thomas H. Davis, mgr.): Chicago, Ill., Aug. 20-26.
DUFFY'S JUBILEE (Bates and Grant, mgrs.): Asbury Park, N. J., Aug. 28, Red Bank 29, Morristown 30, Sing Sing, N. Y., 31, Peekskill Sept. 1, Fishkill 2, Poughkeepsie 4, Yonkers 5.
DR. JEKYLL AND MR. HYDE (Hartigan's): Waseca, Minn., July 19, Owatonna 20, Faribault 21.
ELDEN'S COMEDIANS (G. H. Elden, mgr.): Winchester, Ill., July 24-29, Mt. Sterling 31-Aug. 5.
EMMET-GILSON (H. S. Taylor, mgr.): Annapolis, N. S., July 18, Yarmouth 19, 20, Kentville 21, Amherst 22, St. John, N. B., 24-29, Truro, N. S., 31-Aug. 1, Charlottestown, P. E. I., 2, 3, Moncton, N. B., 4, 5.
FALLEN AMONG THIEVES (Thomas H. Davis, mgr.): Newark, N. J., Aug. 28-Sept. 2.
FINNIGAN'S BALL (Joe W. Spears, mgr.): Yonkers, N. Y., Aug. 29.
FRAWLEY STOCK: San Francisco, Cal., July 13—indefinite.
FROST STOCK: Hespler, Ont., July 10-22, Orillia 24-29.
HAVE YOU SEEN SMITH (Thomas H. Davis, mgr.): New Orleans, La., Aug. 13-19.
HIS EXCELLENCY THE GOVERNOR: New York city Aug. 28-Sept. 9.
HOEFFLER STOCK (Jack Hoeffler, mgr.): Mankato, Minn., July 10-22, La Crosse, Wis., 24-29.
HEARTS OF THE BLUE RIDGE (Dorothy Lewis: E. J. Bulkley, mgr.): Grand Rapids, Mich., Aug. 16.
HUMAN HEARTS (W. E. Nankeville, mgr.): Lewiston, Pa., Aug. 21, Altoona 22, Johnstown 23, Harrisburg 24, Lebanon 25, Allentown 26.
IN GREATER NEW YORK (A. G. Delamatter, mgr.): Philadelphia, Pa., Aug. 12-19.
JAMES-KIDDER-HANFORD (Wagenhals and Kemper, mgrs.): Pitsburg, Pa., Sept. 18-23.
KEYSTONE DRAMATIC (L. B. McGill, mgr.): Oshkosh, Wis., July 17-22.
LOST IN SIBERIA (Thomas H. Davis, mgr): New York city Sept. 11-16.
LYCEUM STOCK (Shipman Bros., mgrs.): Edmunton, B. C., July 16-18, Medicine Hat 20, 21.
MACKIE, JAMES B.: Kalamazoo, Mich., July 17-22.
MATHES, CLARA: Iron Mountain, Mich., July 26-31.
MARKS BROTHERS (No. 1): Sault Ste. Marie, Mich., June 19—indefinite.
MCPHEE: Brandon, Man., July 17-22.
MILLER, HENRY: San Francisco, Cal., June 5—indefinite.
MISS PLASTER OF PARIS (Thomas H. Davis, mgr.): Montreal, Can., Sept. 14-17.
MR. PLASTER OF PARIS (A. J. Busby, mgr.): Chicago, Ill., Aug 14-21.
MODJESKA, MADAME (John C. Fisher, mgr.): San Diego, Cal., Sept. 4-6, San Francisco 25-Oct. 7.
MORRISON COMEDY (Morrison and Powers, props.): Rockland, Me., July 17-19, Venal Haven 20-22, tonington 24-29, Ellsworth 31-Aug. 5.
MORRISON, LEWIS: San Francisco, Cal., May 29—indefinite.
MCCULLUM'S STOCK (Bartley McCullum, mgr.): Cape Cottage Park, Portland, Me., June 10—indefinite.
MORTIMER, CHARLES (Boyd Carroll, mgr.): Mercer, Pa., July 31-Aug. 5.
MURRAY AND MACK (Joe W. Spears, mgr.): Columbus, O., Aug. 28.
MACAULEY-PATTON: Butter, Pa., Sept. 4-9.
NEILL STOCK: Winnipeg, Man., July 10-22.
ON THE BOWERY (Thomas H. Davis, mgr.): Providence, R. I., Sept. 4-9.
OUR GUARDIAN ANGEL (Thomas H. Davis, mgr.): Kansas City, Sept. 25-30.
ON LAND AND SEA (Thomas H. Davis, mgr.): Cleveland, O., Aug. 14-19.
RENNINGS, THE: Monmouth, Ill., July 17-22.
ROLAND REED: Boston, Mass., Aug. 28-Sept. 2.
SHAW, SAM T.: McMinnville, Ore., July 17-22, Albany 26.
SHEARER, TOMMY (Harry R. Vickers, bus.-mgr.): Exposition, Pa., July 17-22.
SHIRLEY, JESSIE: Vancouver, B. C., July 17-22, Nanaimo 24-29, Victoria 31-Aug. 5.
SHUBERT STOCK: Baker Theatre, Rochester, N. Y.—indefinite.
SHUBERT STOCK: Buffalo, N. Y.—indefinite.
STRANGLED ON SUNDAY (Thomas H. Davis, mgr.): Galveston, Tex., Sept. 3.
THANHAUSER STOCK: Milwaukee, Wis., Nov. 14—indefinite.
THE GAY METROPOLIS (A. G. Delamater, mgr.): Philadelphia, Pa., Aug. 14.
THE HEART OF THE KLONDIKE (Thomas H. Davis, mgr.): Baltimore, Md., Sept. 4-9.
THE HUSTLER (Thomas H. Davis, mgr.): New York city, Aug. 21-26.
THE IRISH ALDERMAN (Thomas H. Davis, mgr.): Buffalo, N. Y., Aug. 14-19.
THE SIDEWALKS OF NEW YORK (Thomas H. Davis, mgr.): Philadelphia, Pa., Aug. 12-19.
THE STOWAWAY (Thomas H. Davis, mgr.): Boston, Mass., Aug. 14-19.
THE WHITE RAT (Thomas H. Davis, mgr.): Baltimore, Md., Aug. 21-26.
THE SECRET AGENT (Thomas H. Davis, mgr.): Washington, D. C., Sept. 4-9.
THE IRON CROSS (Thomas H. Davis, mgr.): Cincinnati, O., Sept. 4-9.
THE GOLDEN KEY (Thomas H. Davis, mgr.): St. Louis, Mo., Sept. 23-30.
THE FINISH OF MR. FRESH (Thomas H. Davis, mgr.): Louisville, Ky., Sept. 4-9.
THE GREEN LIGHTS OF NEW YORK (Thomas H. Davis, mgr.): Indianapolis, Ind., Sept. 25-30.
THE QUEEN OF CHINATOWN (Samuel Blair, mgr.): New York city Aug. 21-26.
THE WOMAN IN BLACK (Gibney and Hoeffler, mgrs.): Chicago, Ill., Aug. 13-26.
UNCLE TOM'S CABIN (Shipman's): Westminster, Vt., July 18, Bellows Falls 19.
UNCLE TOM'S CABIN (Downing's): New Egypt, N. J., July 18, Barnegat 19.
UNCLE TOM'S CABIN (Smith and Andrews): Summit, N. J., July 18, Madison 19.
UNCLE TOM'S CABIN (Jackson's): McDonald, Pa., July 18, New Cumberland, O., 20, Wellsburg, W. Va., 21.
VALENTINE STOCK: Columbus, O., Jan. 2—indefinite.
VICTORIA STOCK: Columbus, O., April 17—indefinite.
WAITE COMEDY (William A. Haas, mgr.): Boston, Mass., May 1—indefinite.
WHY SMITH LEFT HOME: London, England, Aug. 3, New York city Sept. 4—indefinite.
ZAZA (Mrs. Leslie Carter): New York city Sept. 4-9.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON (Peter Rice, mgr.): Memphis, Tenn., June 5-July 29.
BAKER OPERA: Cincinnati, O., July 3—indefinite.
BEGGAR PRINCE OPERA: Wausau, Wis., 17-19, Appleton 20-22, Marinette 24-29.
BOSTON OPERA COMIQUE (Philip Robson, mgr.): Fitchburg, Mass., July 3—indefinite.
BOSTON LYRIC: Minneapolis, Minn., June 12—indefinite.
CASTLE SQUARE OPERA (Western): Chicago, Ill., April 3—indefinite.
DE ANGELIS OPERA: Manhattan Beach, N. Y., July 24-29.
FAY (J. C.) OPERA (James B. Camp, mgr.): Louisville, Ky., June 3—indefinite.
LOMBARDI ITALIAN: San Francisco, Cal., June 12—indefinite.
MERRIE BELL OPERA (E. F. Reamans, mgr.): Minneapolis, Minn., June 19—indefinite.
PALMER OPERA: Lancaster, Pa., June 19—indefinite.
ROBINSON COMIC OPERA (Eastern): Frank V. French, mgr.): Lowell, Mass., July 2—indefinite.
ROBINSON COMIC OPERA (Western): Frank V. French, mgr.): Ottawa, Ont., May 29-Aug. 26.
SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): San Francisco, Cal., May 15—indefinite.
THE MAN IN THE MOON: New York city April 24—indefinite.
THE ROUNDERS (George W. Lederer, mgr.): New York city July 12—indefinite.
WAITE OPERA: Baltimore, Md., May 29—indefinite.
WILBUR: Providence, R. I., June 12—indefinite.
WILBUR-KERWIN OPERA: Milwaukee, Wis., June 26—indefinite.

VARIETY.

PAT MALONEY'S NEW IRISH VISITORS (Frank W. Nason, mgr.): Searsport, Me., July 18, Belfast 19, Camden 20, Stonington 21, Boothbay Harbor 22.
WEBER AND FIELDS' STOCK: Manhattan Beach, N. Y., Aug. 14-19.

MINSTRELS.

BARLOW BROS.': Grand Rapids, Mich., July 17-22.
CARLIN AND CLARK'S: Camden, N. J., July 17-22, Trenton 24-29, Allentown, Pa., 31-Aug. 5.
DALY'S, WILLIAM "JOSH": Camden, N. J., July 17-22.
IMPERIAL: Reading, Pa., July 17-22.
PRIMROSE AND DOCKSTADER'S: Manhattan Beach, N. Y., July 10-22, Elmira 25.
RUSCO AND HOLLAND'S: Waukegan, Ill., July 22, Kenosha, Wis., 23, La Porte, Ind., 24, Elkhart 25, Adrian, Mich., 26, Detroit 27-29, Tiledo, O., 31-Aug. 2, Sievealnd 3-5.
SIMMONS AND SLOCUM'S: Altoona, Pa., July 17-22.

CIRCUSES.

BARNUM AND BAILEY: Ramsgate, Eng., July 18, Margate 19, Canterbury 20, Maid's Stone 21, Chatham 22, South End 24, Colchester 25, Ipswich 26, Lonescroft 27, Great Yarmouth 28, Norwich 29.
DOCK'S, SAM: Davisonville, Ind., July 18, Galloway 19, Churchton 20, Tracy's Landing 21, Friendship 22.
FOREPAUGH-SELLS BROS.': Greenville, O., July 18, Indianapolis, Ind., 19, Terre Haute 20, Danville, Ill., 21, Logansport, Ind., 22.
LA PEARL'S RAILROAD SHOWS: Torrington, Conn., July 18, Waterbury 19, Danbury 20, Bridgeport 21, New Rochelle, N. Y., 22.
RINGLING BROS.': Blue Earth City, Minn., July 18, Albert Lea 19, Austin 20, La Crosse, Wis., 21, Winona, Minn., 22.
ROBINSON'S, JOHN: New Albany, Ind., July 18, Columbus 19.
SANTELLE'S, SIG.: Mechanicsville, N. Y., July 18, Schuylerville 19.

MISCELLANEOUS.

BUFFALO BILL'S WILD WEST: Binghamton, N. Y., July 18, Elmira 19, Rochester 20, Buffalo 21, 22.
COYLE'S MUSEUM: Allegheny, Pa., July 17-22.
CARLISLE'S WILD WEST: Albany, N. Y., July 10-22.
DAN GODFREY'S BAND: Omaha, Neb., July 1-Aug. 12.
INNES' BAND: Philadelphia, Pa., June 12—indefinite.
LIBERATI'S BAND (No. 1): Philadelphia, Pa., June 18—indefinite.
LIBERATI'S BAND (No. 2): Charlotte, N. Y., June 19—indefinite.
SANTANELLI (E. G. Stone, mgr.): Pittsfield, Mass., July 17-22.
SOUSA'S BAND: Manhattan Beach, N. Y., June 17-Sept. 4.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

A.

Adele Archer, Annie Allt, Mrs. V. Allen, Minnie Ashley, Nany Allen, Edna Aug, Belle Armstrong, Sophie Arnett, Ramie Austen, May Anderson.

B.

Mamie Bacholor, Helen Bertram, Mrs. Banlersin, Leona Bland, Edna G. Brothers, May Baker, Vero Belle, Mary Biffin, Mrs. Banbison, Aida Blair, Elenor Browning, Marie Bingham, Miss M. Brown (Photo), Lettie Brynn, Marie Burroughs, Mabel Bonton, Gale Boardman, Georgie Bake, May Burt, Myra Brooks, Rose Braham, Astrid Butterfield, Mabel Briggs, Miss Blanchard, Miss Brassell, Phyllis Berte, Ewa Benton, Jenne Bernard, Jane Burby, Dollie Bardel, Adele Block, Emylinne Barr, Freddie Bookman.

C.

Grace L. Carr, Alice Camp, Ethel Catchpool, Gertie Claire, L. Cylvia, Alma Chester, Caroline Clifton, Ollie M. Cook, Martha Collins, Lottie Church, Harry Chace, Marie Croix, Laura Clement, Mrs. Clark, Eva M. Can, Adeloide Caldara, Edith Cranford, Cela Clay, Crissie Caryle (Express Package).

D.

Dorothy Daffron, Mildred Dempsey, Mrs. C. E. Deslondes, Gretchen Doerk, Emma Donaldson, Ada Deaves, Sylvia Denton, E. Lacy Duaree, Emmet Pearl Darling, Hazel De Lisle, Dunbar Sisters, Helen Dall, Silvia De Dre, E. L. Duane, Virginia Du Boise, Nat N. Dewes, C. E. Deslonde, Clara B. Dickey.

E.

Nellie Esmonds, Cora Edsall, Gerome Edwards, May Engeman, Mrs. E. V. Evans, Ruth Elredge, Nita Ellison (Telegram).

F.

Lizzie Fry, Mamie Fulton Della Fox, Helen Ford, Myrta French, Beth Franklin, Bertha Frances.

G.

Anna J. Goodwin, Margaret Gordon, Katherine Grey, Eleanor Gordon, Frances Gale, Maud Gordon, Emilie Gardner, Florence Girard, Fanny Graves, Annie Glidden, Grace Greenwood.

H.

Ray Howard, Louise Hilliard, Josephine Hall, E. J. Henley, Lusduna Hale, Lillian Hickler, Mildred Holden, Ward Hadley, Edna Hall, B. F. Harnon, Jennie Harcroft.

I.

Alice Irving, Edith Ives.

J.

May Jordan, Ethel Jackson.

K.

Jennie Kennark, Victoria Knox, Mabel Kraig, Bratten Kennedy.

L.

Gretchen Lyons, Julie Lake, Hope Leonard, M. Leekey, Alethea Luce, Eva Leslie, Alice Leon, Carrie Louis, Merie Lynn, Bessie Lee, May Lambert, Sylvia Lynden, Lillian Lawrence, Eda Leviche, Rhe Lorraine, Adalene Cotton Long, Merriam Lawrence.

M.

Millie McDowell, Edith Murilla, Adeline Mann, Margaret May, Rose Milville, Angela McCall, Madeline Marshall, Dollie Mestayer, Florrie Morrely, Mary Maebel, Louis Mann, Ada Morrison, Flossie Moone, Jessie Moone, Mayo Methot, Lillian Mortimer, Leslie Marion, Minnie McCahan, Miss Marshall, Sadie Martinot, Letta Meredith, Mira Miles, Pearl Marshall, Gypsey Martin, Mae E. Morris.

N.

Nellie Nichols.

O.

Miss G. S. Osgood, Rita O'Neill, Georgia Owens, Maude O'dell, Grace Ogden.

P.

Kate Purcell, May Prindle, Charles Peters, Jennie O'Neill Potter, Rita Purcell, Nellie Parkes, Mabel Paige, Miss M. Parkes.

R.

Lizzie B. Raymond, Sadie Radcliffe, Florence Roberts, Adelaide Russell, Annie Russell, Gay Rhea, Stella Rees, Ethel Robinson, Katherine Revare, Elsie Romage, Jessie Rosette, Adelaid Russell, Lucie Rogers, Gora Ruttor, Alice Ransom, Clarie Rochester, Dora Ruth, Isadore Rush, Mattie Rooney, Charlotte Ray, Katie Roche, Ray Rockman, Clara Ramford.

S.

Nellie Sylvester, Rose Sullivan, Josie Sisson, Martha Stein, Bell Stoddard, Della Stacey, Savinia Shannon, Lillian Schovelin, (Santanelli), Lillian J. Sterling, Rosniene Stickney, Lucille Stewart, Ella Schaefer, Polly Stockwell, Alice M. Snyder, Helen Shipman, Mollie E. Schuchert, Lucie Stewart.

T.

Adelaide Thurston, Ethel Tucker, May Tenpletor, Eva Tanguary.

V.

Miss H. Vaders.

W.

Clarion Walther, Lottie Wilson, Nella Webb, Blanche Walsh, Olive West, Dora Webb, Bertha Wilson, Ada Palmer Walker, Nellie White, Maud White, Lizzie Weathersby, Adeline Williams, Marion Wenchester, Jessie Wyatt, M. Williams, Laura A. Wise, Mrs. Wallace, Miss May Wheeler, Marie Williams, Miss Ward.

Y.

Helen Yorke, Miss Yaw.

Z.

Minnie Zahner.

MEN.

A.

Geo. Andrews, E. A. Adams, D. V. Arthur, J. R. Amory, Lawrence Earl Atkins, Will E. Akinson, Harry Alfardo, Wm. Armstrong, Dan Arthur, George J. Appleton, John Allison, N. G. Alder.

B.

Alfred Biancifiori, A. Barrington, Chas. A. Burke, J. A. Beall, R. A. Barker, Miles Berry, Chas. Barry, W. S. Butterfield, Fred Berger, Francis Byrnes, Fred Backus, Jas. D. Burbridge, J. J. Buckley, C. Bodden, C. O. Bland, Ed. Breise, Mgr. Gus Bernard, Bennett and Rich, J. C. Breil, Georgie Betts, Walters Baldwin, Al Bergert, Will A. Baker, Chas. F. Brown, M. S. Bohannon, R. A. Baker, Jack Breckman, Clement Bambridbe, Paul C. Bleim, Fred Bradlay, John H. Bronne, Robt. A. Bennett, H. D. Blakeman, Wm. C. Brockmeyer, James D. Burbridge, C. C. Bland, A. W. Bradbury, Geo. H. Brennan, C. F. Byrne, James J. Boyd, Walter Brown.

C.

Carr and Jordon, Bert Coote, C. E. Cook, J. H. Cook, Forrest D. Carr, Harry Caster, Frank Conant, Randolph Curry, Willie Collier, J. P. Clark and Wife, Julius Carr, E. J. Cowley, Asa Cumming, Burton Churchill, Walter Creighton, Carr and Jordan, Harry Crandall, Robt. Craig Herbert Cawthorne, M. B. Curtis, Philip E. Collins, Jos. E. Caven, Frederick Cook, C. C. Charters, M. J. Clark, John W. Carroll, Harry Cook, Dan Collyer, Clarence E. Coleden, James K. Collier, W. H. Crompton.

D.

Ed. J. Dooley, Byron F. Douglass, M. D. Dudley, E. L. Duane, Sidney Drew, Jos. Daily, Martin J. Dixon (Telegram), Jack W. Dean, John Dudley, Robt. Drowning, A. G. Delamater, Carroll Daly, Jos. Dowling, Harry Dixie, Harry Driscoll, A. C. Donner, Samuel Dank, Mr. Darling.

E.

L. M. Elrick, Estey's Minstrels, C. E. Emery, Arthur Elliott, W. E. Elmendorf, Harry Elmer.

F.

Lucius Fairchild, Barney Ferguson, Dick Ferris, Gilbert Faust, G. D. Farnum, Rodney Feriyater, John McLean French, Wm. Farrean, Perkin D. Fisher, Frank V. French, Wm. Fennessy, Martin Fuller, Frank Fuller, John Flynn.

G.

T. W. Goodwin, Harry Griffith, Thos. F. Graham, J. H. Gilmore, Joseph Garland, Hugo Gruber, Bobby Gaylor, Henri Gressitt, Jos. H. Gavin, Harry Griffith, J. Gillies, Thos. Garrick, Harry D. Gibbs, Wm. Gill, Gilmore and Leonard, Arthur V. Gibson, Robt. Guillard, M. Greenwaid, Robt. Gaylor, M. J. Grady, Wm. Grass, Claude Gillwater, Harry Gressitt.

H.

Wm. Hershad, Ed. Hull, Hadley Stock Co., Jack Holmes, Jas. A. Herne, Ernest Hastings, Dick W. Harrison, Howard and Bland, Clarence Holt, Jos. Henderson, Al. Harris, Geo. A. Hill, J. H. Hovelin, Wadsworth Harris, Clarence A. Handyside, Jos. Haworth, J. H. Haverley, Alf. Hampton, Harry Hyde, Phil Hunt, Rapley Holmes, Eddie Hayes, Joe A. Hardman, L. P. Hicks, Ed. Hull.

J.

Harry Jenkins, F. H. James, J. J. Jazon, True S. James, Howard P. Jackson, H. R. Jacobs.

K.

Jules Kusel, C. W. King, Fredk. M. Knight, E. E. Kidder, Millard Krueger, Walter Kilbourle, Chas. Kent, Everett King, Harry Kelley, Manuel Klein.

L.

E. Luzzie, Jno. Lancaster, Wilton Lackaye, Frank Losee, L. Ludovisi, C. H. Larkin, Harry Le Clair, Lewis Livingston, Robert Laidlow, C. H. Larkins, Frank Le Miles, Jules Langdon, Dave Lewis, Nick Long, Hennessy Le Royle, A. Le Melville, Henry Lee, Gus Luders, Harry Lacy, Alexander Long, Richie Line, The Lees, Lawrence Lowell.

M.

A. Montegriffo, W. B. Mack, Albert L. Minn, Mgr. Van Dyke Eaton Co., C. Marlowe, Louis Morris, Will H. Myers, Claude MacArthur, Fred Miller, Mgr. Sterling Dram. Co., Mgr. Robson Th. Co., Mgr. Hi Henry, Frank Morehouse, Chas. F. McCarthy, Mgr. Casino Stock, Mgr. Sheridan-Walford, Maude Hillman, Cecil Magnus, Halien Mostyn, Al. W. Martin, Frank Menkin, Mgr. Houghton Stock Co., Sam C. Miller, Mgr. Eddie Girard, Geo. F. Moore, Frank McGlynn, Geo. W. L. Madison, Tygon Messeler, Mgr. Two Married Men, Ainsley Morris, Thos. A. McKee, Geo. Merritt, Dick March, J. W. McConnell, Al. W. Martin, E. A. McDowell, Jos. Morgan, Frank T. Morritt, G. W. Meech, Dan Mason, Raymond Moore, Ed. McFarland, Ed. Mulkay, Walter McCullum, Frank Morehouse, Frank McNally, Joe Munzie.

N.

V. Noble, W. A. Niles, Chas. L. Nichols, Ed. Nelson, L. Norcross, W. K. Nankaville.

O.

Mr. Oviatt, Wm. Owen, James O'Neill, Ardma O'Donnachain, Thos. O'Neill, Francis J. O'Neill, Chauncey Olcott, Joe Ott.

P.

Pearl Polson, Ed. Poland, Thos. R. Perry, Mark Price, A. C. Pell, Herbert Prior, Chas. H. Price, Walter Powell, Lynn Pratt, Ed. Powers, Clifford Pembrook, John Peltret.

R.

J. H. Roberts, Archie Royer, Johnny Ray, John Reade, Richards and Canfield, J. Harry Rickmond, E. A. Ringstead, S. E. Rork, Eunich Rievarze, Chas. Richard, Eugene C. Royes, Arnold Reuer, Stuart Robson, Alfred Rowland, Lawrence Russell, Annie Rochester, R. V. Rose.

S.

J. H. Sleeper, Spooner Dram. Co., Geo. W. Sammis, Carl Schiller, See and Creighton, Wm. Schunk, M. Snow, Billy Standford, Frank Smith, Ralph Stuart, D. W. Steadman, Alexander Seeman, Paul Steindorf, Chas. E. Shilling.

T.

Brenton Thorpe, Jeff E. Townsend, Wm. H. Thompson, W. D. Turner, Geo. A. Thomas, Robt. Tabor, Thompson and Carter, Frank Thayer, Burton Thorpe, J. Brandon Tynan, Benj. Tuttle, Samuel H. Tower, Edwin Trevor, Walter Townsend, Mark Thall.

U.

Lawrence Underwood.

V.

Harlow Voorhees, S. P. Vernon, Geo. Very, John Vogal, Victor V. Vass, Sam B. Villa, Chas. Vallain.

W.

A. J. Wilds, B. W. Wilson, Williams and Walker, Fred Williams, Walker Whitesides, Fred Wright, J. A. Wolstead, Lynn Welcher, Jas. A. Wall, Thos. J. Whitling, Harrison J. Wolfe, Roger J. West, Geo. F. Webster, B. W. Wilson, Harry W. Weick, Ernest Willis, George Wright, Harry Woodruff, Max E. Wolff, E. A. Wise, E. J. Willard, B. Warner, Carl H. Weber, J. W. Ward, J. H. Wallick, A. R. Wilbur, Lawrence Walker.

Z.

L. C. Zehrung.

RICHARDSON & FOOS

GEORGE PATTERSON SOLE PROPRIETOR

Most Reliable Printing House in the World

NONE BUT THE BEST ARTISTS ENGAGED

FIRST CLASS WORK ONLY

REASONABLE PRICES

ESTIMATES CHEERFULLY GIVEN

THEATRICAL PRINTERS AND ENGRAVERS.

112 FOURTH AVENUE, N. Y.

NEW YORK THEATRES.

B. F. KEITH'S NEW UNION SQUARE THEATRE

E. F. ALBEE - - - - General Manager
S. K. HODGDON - - - - - Resident Manager

Devoted to Mr. Keith's Original Idea,

CONTINUOUS PERFORMANCE.

Successful since July 5, 1885.

BEST VAUDEVILLE IN NEW YORK.

KOSTER & BIAL'S MUSIC HALL

KOSTER, BIAL & CO., Proprietors and Managers.

6th—Roof-Garden Season—6th

EUROPEAN AND AMERICAN VAUDEVILLE—SPECIALTIES—NOVELTIES.

PASTOR'S Continuous Performances.

14th Street, between 3d and 4th Avenues.

Bonnie Thornton, George Evans, Agnes Ardeck and Emmett Devoy in A Wife Pro Tem, Katie Rooney and John Harding, Walz and Ardelle, Nellie Hill and Hattie Mills, Batcheller Sisters, Barrett and Learned, Bob Alden and Strap Hill, Irving, Tina Corri and Val Stanton, Annie Morris, Edith Ives and Goldwin Patten, and the Vitagraph.

Stock and Repertoire Managers

The Big Money Winner,

THE HOUSE ON THE MARSH

Can now be had for stock or repertoire presentation. For particulars and terms address the author,

MERVYN DALLAS, this office.

WANTED

Strong Vaudeville Novelties and Dramatic people, including strong Leading Woman. Season 1899-1900.

FRANK E. LONG, Cresco, Iowa.

[COPYRIGHTED]
C. P. FLOCKTON'S adaptation of

HAGAR and ISHMAEL

A drama in prologue and two acts from the Bible. Splendid music, scenery, properties, costumes. Everything ready for production on a grand scale, for large charities—home talent. Address Miss C. H. ALLEN, 801 Mass. Ave., Arlington, Mass.

The Missouri Girl

Has received unstinted praise
From all the famous critics.

TELEGRAPHIC NEWS

CHICAGO.

Jakobowski's New Opera, Tarantella, Produced—Midsummer Notes.

(Special to The Mirror.)

CHICAGO, July 17.

It was very quiet here last week, and a man who pretended to know the reason why attempted to tell me that it was on account of the international whist tournament being held here, but I wouldn't have it that way. Whist, under certain rules, may be the essence of quietude, as it should be, but I know of a whist game going on here regularly which is a combination of disorderly conduct, carrying concealed weapons, and resisting an officer, to say nothing of assault and battery and threats to kill. No, I cannot attribute the dead calm to whist. I prefer to lay it at the door of hot weather and indifference.

McVicker's, the Columbia, and the Great Northern are all closed now, and the only down town houses open for the drama are Powers', the Grand, Hopkins', and the Dearborn. Because She Loved Him So is doing wonderfully well at Powers', where it opens the sixth week of its run to-night, and at the Grand Opera House Arizona, which opened the same night, is a neck-and-neck favorite.

Colonel Hopkins' effort to strengthen his stock by putting in such a sterling actor as Fred Bryton as leading man has met with its just reward in splendid business at Hopkins', and Captain Swift is followed this week by a creditable performance of The Three Musketeers, with Bryton as D'Artagnan, and Horace Vinton, Edwin Frosburg, and A. H. Henderson as his "pals," as they call them up on State Street.

Sol Litt is spending a lively Summer here looking after the redecorating of McVicker's for his brother Jacob.

The bill for the stock this week at the Dearborn is our old friend Gloriana, in which Henrietta Crosman made a hit at the same house years ago. It is well presented.

I was "respectfully commanded" last Friday to attend the opening of Ross-Fenton Farm, Deal Lake, North Asbury Park, N. J., but I had to "renig" by wire.

The Great Diamond Robbery, which is right in my line, opened for a week at the Bijou yesterday, George Klimt and Alma Hearn assuming the leading parts.

Edward Jakobowski's new opera, Tarantella, was given its first production on any stage by the Castle Square Opera company to-night at the Studebaker, following one of the best weeks Erminie has ever had in Chicago. Alfred Murray wrote the book. Walter Burridge did all the scenery, and A. W. F. MacCoston put the opera on, with Paul Steindorff as musical director. The cast follows:

Sir Edgar Preston	Reginald Roberts
Philip Creek	Frank Moulan
Agostino Carafetto	Charles W. Meyer
Maffeo Ravolti	William G. Stewart
Beppo	William Hatch
Count Tromboni	Homer Lind
Dudley Steele	Blanche Kelleher
Stella Di Caramo	Laura Millard
Angela Bellissa	Maud Lambert
Jenny Coventry	Gertrude Quinlan

During the week Harry Davies and Mary Carrington will alternate with Mr. Roberts and Miss Millard as Sir Edgar and Stella.

The story of Tarantella is founded upon events of the latter part of the eighteenth century. Lord Nelson's fleet is in the Bay of Naples. The French Republicans had tried to overthrow the Kingdom of Naples, but were prevented by Nelson. They, however, held several fortified places, including St. Urno. Stella Di Caramo, a Neapolitan girl of noble birth, has been won by Sir Edgar Preston, commander of H. M. S. *Neptune*. In honor of the engagement the villagers assemble with flowers and garlands, but at the last moment Sir Edgar sends word that the marriage must occur immediately, as he has been ordered away. Ravolti, Neapolitan exile and French spy, wishes either the possession of Stella or her influence for the French cause. He brings upon her the strange power he possesses in the tarantella. Under this power he forbids her to sign the wedding contract. In the meantime he for es Carafetto, secretly in league with the French, to become his accomplice. Just as the marriage contract is to be signed Stella faints—stung to insensibility by a tarantula. Ravolti sings the tarantella which brings Stella to life, but completely under his will. He forbids her to sign the marriage contract. Tumult follows, in which he and Carafetto escape. While sailors and villagers are searching for Ravolti he returns with Carafetto, bringing with them Beppo, a double of Ravolti, who is left to be captured. The double is thrown into prison and the wedding proceeds.

In the second act the villagers assemble in carnival attire to bid farewell to Sir Edgar and his bride. Owing to the perilous events to follow he refuses to take Stella with him, but leads her to believe that she is to go on a journey. While she retires to change her costume he steals away, and the *Neptune* prepares to sail. In the meantime Ravolti and Carafetto had participated in the carnival, with several of their followers, in disguise. As Stella discovers the *Neptune* under sail Ravolti appears, places her under the spell, and bears her away to St. Urno, with Jenny, Stella's maid, where they are imprisoned.

The first scene of the third act is an English outpost facing the fortifications of St. Urno, which Sir Edgar is to attack. The English commander learns for the first time that Stella has been spirited away. Ravolti, in the uniform of a French officer and under a flag of truce, presents a letter to Sir Edgar signed by Stella, when under his strange influence, asking him to surrender to the French. He refuses, and after the retirement of Carafetto proceeds with preparations for attack. The scene changes to an exterior of the fortifications. Stella sleeps in one of the rooms. As the English commence the attack she recovers from the power of Ravolti and recalls that she had signed a letter asking her husband to surrender and another to the people of St. Urno asking them to rally for the cause of the French. As the English approach Stella calls the people of St. Urno around her and denounces Carafetto, ordering his arrest. A moment later she hears the music of the tarantella in the distance and feels its awful influence creeping over her, and as she is about to surrender to the spell Sir Edgar breaks through the lines and engages in a sword combat with Ravolti, in which the latter is killed and the spell is broken. Thus fell St. Urno and thus Sir Edgar regained his bride.

Chicago will have to depend entirely upon her baseball club in 1899, for her great Fall festival, with its accompanying "stadium," has been "called off" because of grave dissensions in the matter of location for the said "stadium." Some of the West Side people thought that the "stadium" was a sort of a mixed drink, and they wanted it. This provoked a fight with the South and North Sides, so it has been called a draw. We will endeavor, though, to cheer up and look to the theatres when the novelties are offered in the Autumn.

James A. Devlin is to play the General with A Milk White Flag next season.

Here is a gem written to George W. Lowe, of his "celebrated Madison Square Theatre company—only recognized artists engaged; incompetent actors not tolerated." The letter is dated from Maquoketa, Ia., while Manager Lowe writes from Hays City, Kan., which I regard as a horse apiece. Here is the letter: "I see your ad for a Lady as I have been on the stage quite a good deal I think I can answer for one I am 5 feet and 11 inches tall a regular contortionist I dress nice and Learn easy I never traveled but have been in every cantata there has been here please answer soon and say what you think of me." It may be all right, but if I were Lowe I'd hate to tell what I thought of a contortionist who appears in cantatas. It may be all right.

One of my local newspaper friends, aiming to add to my soubrette album, sends me the "flimsy" of a telegram from Santa Barbara, Cal., which relates that "Yda Daddie Storke, the writer, was sentenced to one year in jail." She was lucky to get off with a year, I think.

Out at the San Souci Park the opera company is presenting Olivette this week, with ragtime melodies interpolated. However, they get the money.

The Commodore will follow The Great Diamond Robbery over at the Bijou.

"Uncle John" Hamlin, aided and abetted by Harry and Fred, is remodeling the front of the Grand Opera House at an expense of many thousands of dollars, and will add new stories, put in elevators, and rearrange the entrance so that it will look very little as it did in the old days when Dave Dalziel used to have his office boy, Lee Harrison, steal coal from Editor John Danby, across the hall. Meantime the alterations are not interfering with the prosperous run of Arizona, and a fat draft goes every week to genial Gus Thomas at New Rochelle.

From Springfield, O., I have the name of a timely Summer soubrette—Miss Ivy Moss. She hails from the green fields of Parkersburg, W. Va.

"BIFF" HALL.

BOSTON

The Princess and the Butterfly Revived—Summer Talk Down East.

(Special to The Mirror.)

BOSTON, July 17.

Only one play in Boston this week and that at the Castle Square. The full strength of the stock is brought out in The Princess and the Butterfly, William Courtleigh dividing honors with Lillian Lawrence and Maude Odell, who are seen in the roles once played by Mary Mannering and Julia Opp. Tony Cumming and Mary Sanders are well cast, and Charles Mackay has a congenial character in Mr. Courtleigh's old part. Leonora Bradley made her first appearance with the Castle Square company in Mizzoura is in rehearsal, to be followed by She Stoops to Conquer and Arrah Na Pogue, so that it would look as if Richelieu and Romeo and Juliet had been given up.

A comic opera company is being organized in New York to fill out the remainder of the Summer at the Nantasket Music Hall. Among those engaged are Fred Frear, Douglas Flint, Martin Pache, and Helena Salinger. Fred Perkins will lead the orchestra and The Mascot will be the first production.

George Ober has concluded his special engagement at the Castle Square and has gone to Hastings-on-the-Hudson for a vacation before beginning rehearsals for Dear Old Charley.

G. E. Lothrop, proprietor of the Bowdoin Square, Grand, and Howard Athenæum, is in New York on business connected with his theatres.

George W. Wilson has returned to Boston after a flying trip to Europe to visit his daughter. He is now preparing for his next starring tour, which will open in Haverhill early in September.

Mrs. Thomas Barry and William Redmond have returned to New York after a visit at Point Allerton.

Julia Arthur will return to her Summer home on Lower Brewster Island next week and will remain there the remainder of her vacation. She has been in New York completing some engagements for Plus Que Reine, which will be produced at the Park early in October.

Roland Reed will open his season at the Museum Aug. 28 with His Father's Son and a new play not yet announced.

Horace Lewis appeared in a new capacity last week. He has always been an enthusiast about the attractive trolley rides near Boston and he organized a party of forty friends, who spent the day making the journey to Pigeon Cove over the most attractive route along the North Shore. Not the least delightful part of all was the series of reminiscences, in which line few can excel Mr. Lewis.

Yolande Wallace was registered at the Reynolds last week on a flying trip through Boston.

Mrs. Sarah Bendix has been granted a decree for separate support against her husband, Theodore Bendix, and was given the custody of her two children.

The Columbia will be called the Columbia Music Hall when it opens for its new lease of life under the management of George W. Lederer.

The labor agitators have offered to forgive Klobedanz, the baseball pitcher, if he will write a letter apologizing for his refusal to strike when he was a scene shifter at the Park.

John B Schoeffel, of the Tremont, is one of the leading spirits of the New Point Shirley Club, which has acquired Taft's old hostelry, where so many famous dinners were served. The club house was opened last week and Mr. Schoeffel attended the dinner.

Beginning to-morrow the Playgoers will hold their regular meetings at the rooms of Miss Laughton in the Pierce Building, Copley Square, every Tuesday afternoon.

George Richards and Eugene Canfield will open their next starring tour in A Temperance Town at Oldtown, Me., Sept. 16. Several others of the original cast will be in the company. It is well known that Mr. Hoyt got his inspiration for the play from the arrest of George F. Kibling near Hanover, N. H. I understand that one night is to be played at Hanover and that a special carload of Dartmouth graduates in Boston are going up in honor of the occasion.

Judge Holmes, of the Supreme Court, has given his decision in the case of the city of Boston against the Paul Boynton company, already outlined in THE MIRROR. He holds that the booths and other structures within the inclosure on Huntington Avenue are buildings within the meaning of the act, but that the sounding board before which the band plays is not so to be classified.

JAY BENTON.

PHILADELPHIA.

The Auditorium Not Sold—The Grand Opera House—Atlantic City and Cape May.

(Special to The Mirror.)

PHILADELPHIA, July 17.

William J. Gilmore, owner and manager of the Auditorium, denies the rumor that his handsome playhouse has been sold. He stated to me that negotiations had been going on for some time, but the State laws of Pennsylvania prevent a corporation from running a theatre. He hopes to have a bill introduced to overcome the obstacle. In case the plans go through, which will be after the coming season, the theatre will be sold, the price to be paid being $350,000. Mr. Gilmore will remain for two years as manager with a fixed salary. The intending purchasers are private citizens and not a theatrical syndicate. They also hope to purchase the adjoining property to the west and erect an addition to the present theatre building, as also a roof-garden.

Summer opera was not appreciated at the Grand Opera House, and as stated last week the theatre closed its doors after a disastrous season of three weeks.

The talk in theatrical circles is the changing of policy at the Grand Opera House, which will open early in September as a high-class vaudeville theatre, playing only the big headliners. I have seen a list for the initial week and it is a remarkably strong one. Work commenced this morning on the improvements to the house, on which a large sum of money will be spent. A. A. Hashim is the acting-manager, N. Hashim will be the business-manager, and Harold S. Silberman press agent. The house is leased for one year with privilege of lengthy renewal, and is under the control of a private syndicate who hope to make the Grand Opera House the leading vaudeville theatre of America. The present intention is to give daily matinees.

Openings announced are: Forepaugh's Theatre, Aug. 12; National Theatre, Aug. 19; Chestnut Street Theatre, Sept. 4, with The Roger Brothers in Wall Street; Chestnut Street Opera House, Sept. 4; Broad Street Theatre, Oct. 2.

Manager J. Bard Worrell will open the season at the Park Theatre with In Greater New York, with Amy Lee, Mark Murphy, Demonio and Bell, John T. Hanson, Maybelle Drew, and others in the cast.

At the Parks: Walter Damrosch and his New York orchestra are at Willow Grove, Kalitz's Band at Chestnut Hill, Scheel's New York Orchestra at Woodside, Ander's Third Regiment Band at Central Park, Liberati's Band and the following operatic people are at Washington Park on the Delaware: Signora C. Vicini Baggetto, A. Baggetto, S. Nunziato, Della Nevini, and a chorus of thirty people, and Klotz's Band at Lincoln Park.

Innes' Band, now playing at the new steel pier at Atlantic City, has been engaged to play at the coming National Export Exposition in this city, which will open in September.

Cape May Notes.—Manager William J. Gilmore has leased a handsome cottage, which he is now occupying with his family.—The Packard Opera company continues at the Pier, with weekly change of repertoire.—The Quaker City Minstrels hold the week at Sewell's Point, and on account of the great success of the Excelsior Quartette here last week they have been retained as the feature for this week. Frank Seifert, Harry Amberg, Henri Wallace, and Leo W. Wright form the quartette.

Atlantic City Notes.—Rice's Surprise Party at the Academy presents this week. The Girl from Paris with Mamie Gilroy, Will H. Sloane, Edwin Halstead, Eleanor Kent, John H. Keefe, Carrie Behr, and William Blaisdell in the cast, with Milton Aborn's company in Wang for intervening nights.—The Auditorium Pier, after a severe legal fight, announced its opening for to-night with the following people, under the management of George Starling: Pauline Hall, Mr. and Mrs. Sidney Drew, Lillian Burkhardt, Clivette, Johnson, Davenport and Lorella, Review Comedy Four, Hastings and Wright, Leslie and Audley, J. W. Hampton's dogs, Collins and O'Brien, Sallie Stambler, Arthur Amsden, and Fialkowsky. An injunction restraining the opening was served, however, to-night. The Auditorium is a handsome structure, seating 2,250 people. Hurtig and Seamon are looking after the interests of this new enterprise.—The Empire Theatre announces Tim Cronin, Fisher and Carroll, Morton and Revelle, Stewart Sisters, Fields and Ward, Harry LeClair, Judge Family, O'Rourke and Burnett, Swan and Bonbard, Lavender and Thompson, and J. J. Mahoney.—Press Agent Harold S. Silberman is booming things at the Academy of Music, and is engaged for coming season at the Grand Opera House, Philadelphia.—Carlisle Big Combined Circus continues to big patronage.—Seen on the board walk: William Henry Rice, Mr. and Mrs. George Conway, Ed Anderson, Carrie Lavine, Phil and Chris Sheridan, Tony Murphy, George Fuller Golden, Major M. S. Robinson, William F. Mooney, William Ulrich, Harry Pennypacker, and John A. Boone.

S. FERNBERGER.

WASHINGTON.

Eugenie Blair in Lady Clancarty—Change of Policy at Glen Echo—Capital Jottings.

(Special to The Mirror.)

WASHINGTON, July 17.

Lady Clancarty was presented here for the first time in years to-night, at the Columbia Theatre, by Eugenie Blair and her company. A large audience was on hand. The play was costumed in a brilliant manner and the stage pictures were an attractive feature. Miss Blair gave full realization to the possibilities of the difficult and trying title-role. William Bramwell as the bothended young Jacobite, Donough Macarthy, Lord Clancarty, played the part with great skill and received warm praise. The other principal characters were distributed thus: Earl of Portland, John Southerland; Lord Woodstock, Charles W. Sutton; King William III., W. B. Downing; Lord Spencer, Albert Sackett Gille. Bonie Clarke; Cardell Goodman, Geoffrey Stein; Sir George Barclay, John Stuart Robertson; Sir John French, Felix Mahoney; Knightly, W. Vernon; Robert Hunt, William Loring; Trembeth, Burton White; Lady Betty Noel, Nora O Brien; Mother Hunt, Mrs. Ella Wren, and Susanne, Virginia Carter. The minor parts were intelligently played by Peter Bowman, George Edwards, John Porter, and James Winter. East Lynne next week.

Glen Echo has been leased for the next five years by the Washington Traction and Great Falls Railway Companies, and will in a short time be opened on lines radically different from those upon which it has been run recently. An effort will be made to return to the original plan of making this resort an educational center. The sale of liquor will be abolished and all objectionable catch-penny devices will also disappear. Scientific, religious, and social conventions will be invited, and to such the use of the Hall of Philosophy will be given gratuitously. The amphitheatre, with a large pipe organ run by water power, will be devoted to big musical conventions, band concerts, and high-class theatricals. On Sundays the use of the amphitheatre will be extended to the clergy of Washington.

Robert Downing will produce next season a new play entitled An Indiana Romance. The play was renamed A Common Man, but a return to the original title has been determined upon. Mr. Downing, while he will not appear in the representation of the classical drama for the present, has no intention of deserting it, nor of retiring from the stage, as has been announced. He is booked in vaudeville for some time to come. Later he may establish a school of dramatic instruction here, but his plans in that direction are not fully developed. In the meantime Mr. Downing is directing the stellar appearances of his wife (Eugenie Blair).

W. H. Rapley, manager of the National Theatre, has closed his town house and moved his family for the Summer to the "Governors," W. W. Rapley's magnificent farm at Avenal, Montgomery County, Md. The between seasons' time will be spent with Randolph R. Rapley, of the Academy of Music, arranging plans for the coming season at both houses.

Victor H. Johnson and the Lafayette Square Theatre orchestra are winning much praise for their excellent musical performances at Atlantic City.

Charles A. Shaw, treasurer of the Grand Opera House, New York, has been engaged by Manager Henry J. Savage for the American Theatre in a like capacity. Mr. Shaw paid a hurried visit to his home here during the past week.

The College Alumni String and Glee Clubs newly organized here will shortly leave to fill engagements at Cape May, Ocean City, Newport, and Martha's Vineyard. The association numbers twenty men, each a soloist. The concert tour will have the assistance of Mrs. W. L. Wilson, soprano, and W. H. Conley, dialect comedian.

The Danish Sisters, Allie and Eleanor, Washington girls, have been engaged for Hurtig and Seamon's Bowery Burlesquers for next season.

If the weather continues favorable Eugenie Blair will give at the Columbia The Iron Master, Carmen, and Jane Eyre.

JOHN T. WARDE.

CINCINNATI.

Baker Opera Company in Favor—At Ludlow Lagoon—Other News.

(Special to the Mirror.)

CINCINNATI, July 17.

The Baker Opera company at Chester Park scored a decided hit last week in its presentation of The Black Hussar before good houses. Beatrice McKenzie was indisposed on Wednesday and was obliged to retire from the cast, Miss Dale taking her part very creditably on a few minutes' notice. Martha was put on yesterday and will be the bill for the remainder of the week. Alice Gaillard has been engaged to sing the roles of Miss McKenzie during the latter's illness and yesterday appeared as Nancy. J. K. Murray, the old favorite, is with the company now and has the part of Plunket, with Adelaide Norwood as Martha. J. Aldrich Libbey will alternate with Murray, and Messrs. Greene, Lett, Temple, Chadwick, and Scribner, and Misses Travers, Day, and Burt will be in the cast.

Manager Noonan, of Ludlow Lagoon, has a bill excellent in both quality and quantity this week. It comprises the names of Cheridah Simpson, Arthur Dunn, and Clara Bell Berome, the Comstocks, Emory and Davenport, Murray and Murray, and others. They will draw many new visitors to this popular resort.

Herman Bellstedt was the soloist at the Zoological Gardens' concert Sunday afternoon, and on Tuesday and Friday the Bellstedt-Ballenberg Band will give two of its famous promenade concerts.

Professor Hanner in balloon ascensions, accompanied with parachute drops, is the reigning star at Coney Island.

Lewis A. Fritch, of this city, has been engaged for Under the Red Robe.

At the College Hill Assembly the Cincinnati School of Expression Dramatic Club, under the direction of Miss Mannheimer, has charge of the two evenings devoted to plays, namely to-night and Wednesday. The programmes include Snowball, An Oak in a Storm, and Act III. of Richelieu. The Richelieu act is cast as follows: Richelieu, Richard Ewing Disney; De Mauprat, S. Wylie Merrill; François, Alfred Bauer, and Julie, Fanchon Eberhardt. Miss Mannheimer has reading engagements in the East during August and will be away until the reopening of her school, Sept. 16.

WILLIAM SAMPSON.

ST. LOUIS.

Sale of the Imperial Postponed—Summer Amusement Gossip.

(Special to The Mirror.)

ST. LOUIS, July 17.

The Spencer Opera company at Uhrig's Cave sang The Grand Duchess last night to a large audience. Maud Lillian Berri, Gertrude Lodge, William Stevens, and Mr. Hawley made their customary hits. The Bohemian Girl last week drew the biggest business of the season.

At Forest Park Highlands this week's bill includes the Wisdom Quintette, Fredericks Troupe, the Garnellas, Conway and Leland, Walter Bennett, Howard Brothers, and McGuinness and Reagan. There was a large audience last night.

The minstrels at the Suburban offered new songs and jokes yesterday. The vaudeville numbers were Montgomery and Stone and the Six Sennetts. The usual big Sunday audience was present.

At Olympic Park last evening Lawrence Hanley's Stock company followed The Widow Hunt with The Old Soldier, which drew well.

Koerner's Park, under the management of McCormack and Deming, is doing good business. The programme includes minstrels and vaudeville. Elsa Moxter, who has just returned from Europe and is visiting her home here, appeared at the park last night and scored a hit.

Ernest's Pavilion at Mannion Park offers a minstrel first part, with J. C. Stewart, followed by vaudeville.

E. A. McCormack, the manager of Koerner's Park, was presented with a handsome gold watch and chain last week.

The sale of the Imperial Theatre, which was to have taken place last Monday, has been postponed until Aug. 1. The postponement was at the request of the minority stockholders and MacElfatrick and Sons, architects, who hold a deed of trust on the building for $18,000. The delay is to enable the smaller stockholders to get together and if possible buy in the property or effect some arrangement for a compromise.

The reading given by David C. Bangs, son of Frank C. Bangs, at the Y. M. C. A. Auditorium last Tuesday night drew a large audience. Mr. Bangs possesses dramatic and elocutionary powers of a high order. He rendered "The Bridge of Sighs," one of his selections, very effectively.

The French Fete was held at Forest Park Highlands last Friday and a tremendous audience attended.

W. C. HOWLAND.

OBITUARY.

Colonel George M. Dusenberry, well known as an amateur actor, died at the New York Hospital last Saturday, July 15, after a short illness. He was sixty-one years old, and was born in New York city, where his father was a successful merchant. After a public school education he graduated at the College of the City of New York. He joined the Thirty-seventh Militia Regiment, of which he was elected lieutenant-colonel. He went to the front with his regiment at the outbreak of the Civil War, and proved himself an efficient officer. After the war the Thirty-seventh Regiment was amalgamated into the Seventy-first Militia. He then entered business, and held various political offices. For a number of years he was in charge of one of the departments of public stores, and he also held a position for some time in the water meter branch of the Department of Public Works. He had been passionately fond of the stage from his boyhood, and became prominent as an amateur actor. At various times he played short engagements with professional companies, but he was principally identified with the Amateur League, of which he was President and stage-manager, and which about fifteen years ago was the best-known amateur society in New York city, rivaling the Amaranth, Gilbert, and Kemble societies in Brooklyn in the excellence of its performances. Mr. Dusenberry was a capital character actor. He was proficient in numerous dialects and made a great hit as Micawber. Various dramatic critics declared that he was the best Micawber ever seen on the New York stage. He was Past Master of Sumner Post, G. A. R., and was widely known in Masonic circles, being a member of Continental Lodge, 287. His wife died some years ago, and he leaves no children. His sister is the wife of ex-District-Attorney Isaac H. Platt. The funeral services were held this (Tuesday) afternoon at the Masonic Hall, under the direction of the lodge. Many members of the G. A. R. and veterans of the Seventy-first and Thirty-seventh regiments were present.

Lettie Le Vyne died on July 10, at the Holy Ghost Hospital for Incurables in Boston. Born in New Zealand in 1863, she was married in early life to Charles Shipp, who soon died. To support herself and her infant son, she went on the stage in Australia, and quickly rose to leading roles, which she played for several years on the Island Continent and in New Zealand. She then entered vaudeville and burlesque, appearing in these lines with considerable success in America, England, and South Africa. About two years ago she played in legitimate drama for a brief period in the West. A year and a half ago, a cancer of the stomach developed, but she pluckily continued in burlesque, to which she had returned, until about the beginning of this year, when her strength failed and she grew gradually weaker until the end. Her son survives.

William H. Peak, of the original Peak family of bell ringers, died on July 12, at Belvidere, Ill. As a bell ringer and harpist, he was known throughout the country not many years ago, and it was he that first introduced Sol Smith Russell to the East. When the bell ringing form of entertainment was still magnetic, he made a great deal of money, but this had been lost through recent adversity. A widow and two sons survive.

Margaret Anna MacGeachy, sister of Charles MacGeachy, of the Casino and New York theatres, died at the latter's residence in this city on July 15. She was the eldest daughter of the late Edward MacGeachy, of the Island of Jamaica, West Indies, and on her mother's side was connected with the family of the fifth Earl of Fife. The burial was made in Woodlawn Cemetery this (Tuesday) morning.

Henri Sellier, for some time a favorite tenor at the Paris Opera, in Marseilles and in Brussels, died recently in Paris. Originally, a cellarman in a tavern at Yonne, France, he was "discovered" by Edmond About, who introduced him to Ambroise Thomas. A few years later he earned $15,000 in a year at the Opera, and shared honors with Lassalle.

Mary Nortin died on July 12, at Hightstown, N. J., of paralysis, aged sixty-four years. She had been prominent as an Abolitionist before and during the Civil War, and had been a friend of many leaders in art, literature, and philanthropy. Among her closest acquaintances were Horace Greeley, P. T. Barnum, Phoebe Carey, and Clara Barton.

Emanuel Morat died July 14 at the City Hospital, St. Louis, from the effects of an accidental overdose of morphine. He was thirty-four years old, and for several years had been playing with stock companies in Missouri, Illinois and Arkansas towns.

Louis P. Le Jeune died on July 11, at Norwich, Conn., aged thirty-six years. He had sung in bass roles with various opera companies in this country, Europe and Australia, and had toured for two years with Theodore Thomas. His widow (Edith Bliss) and a son survive.

The news has reached this city of the death, in Paris last week, of M. Saint-Germain, the well-known French actor. He had enjoyed a long and successful career on the stage, and was at the time of his death nearly sixty-six years old.

C. M. Foote, Grand Exalted Leading Knight of the Grand Lodge, Order of Elks, died of heart disease on July 16, at Minneapolis, Minn. Mr. Foote was seriously injured, four years ago, in the falling of the Coliseum at Atlantic City. He was in the fiftieth year of his age.

William Lamb died on July 10 at Orange, N. J. He had been associated in a managerial capacity with the tours of Billy Barry and A Fair Rebel.

Mrs. Sette Rothschild, mother of Jennie Reiffarth, died recently in this city, aged seventy-nine years.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Bernhardt and Mrs. Campbell to Act Together —New Plays and Sports.

(*Special Correspondence of The Mirror.*)

LONDON, July 8.

At the risk of upsetting the rules of chronology I will, with your kind permission, leave until later in this letter the mention of the

JULIE RING.

first English performance on Monday of the ancient and great Indian drama, Sakoontala. My reason for this rearrangement is that I would fain lead off by stating how the next day, which was Independence Day (hurroo!), was kept up in our midst.

Imprimis, then, let it be noted that a large number of your esteemed citizens now staying in our city betook themselves to that new American resort, or rather resort of Americans, the Hotel Cecil, there to toast, with Ambassador Choate their (and your) renowned nation and its very own flag. Long may it wave!

The said Choate, whose popularity increases apace, made, as usual, an excellent speech, full of that geniality and perspicacity which so well become him. Moreover, good old Mark Twain, whom I have loved from my youth up, contributed a delightfully characteristic speech, full of shrewd humor and quaint insight. Indeed, all concerned had a high old time.

Early in the morning of that important day vast crowds, among them numerous natives of America, made for the athletic grounds at Herve Hill, some six miles from the capital, in order to sample the annual Music Hall sports in aid of the Music Hall Benevolent Fund. On the ground and eke on the grand stand I rejoiced to find many an American artist, including Tramp Ritchie and Whistler Mildare, each eager for the fray, Mildare keeping his eye well upon Tom Wootwell, whom he is to swim in a few weeks. It was a merry outing, some excellent low-comedy business being contributed by Dan Lewis and a batch of other drolls as savage South Africans, Deadwood Indians and Spanish bull fighters.

The hereinbefore mentioned Indian play, Sakoontala, which is thirteen hundred years of age, proved a very charming affair, full of romance and poetry, and all set forth with due attention to the needs of dramatic construction. To the English translation (which, however, was not without its faults) those of us who e Sanscrit is not too fluent were better able to follow the play than we were when a Parsee company played it in its original language at the Gaiety some fifteen years ago. The players this time were mostly amateurs, members of the Elizabethan Stage Society; but most of them played well.

On Wednesday night Weedon Grossmith started a season at Terry's with The Lady of Ostend, as adapted by F. C. Burnand from the German and produced (as per programme) "by arrangement with the late Augustin Daly." It proved a vivacious variant of that kind of farcical comedy wherein fib-telling husbands find themselves suspected of sundry intrigues. The evidence in this case is much strengthened by a series of tell-tale cinematographic snap-shots. The play caused plenty of laughter, as played by Weedon Grossmith, Maria Anne Victor, Edmund Gurney, Elles Jeffreys, and Charles Groves.

We are all very sorry to learn just now that the gifted actress, Ada Rehan, has, owing to the shock from which she is still suffering over the death of Augustin Daly, decided not to play in the new Autumn drama at Drury Lane. This is a heavy blow to Manager Arthur Collins and Author Cecil Raleigh.

Your Messrs. Carl and Theodor Rosenfeld will start business at our Olympic in September, presenting the Liliputians in "A Trip to Midgettown. Harry Gilfoil has this week very successfully started an engagement at the London Pavilion, with the marvelous imitations of elephants, birds, fighting cats and dogs, steamships and what not, as given by him in Hoyt's ill-fated London production of A Stranger in New York. Gilfoil has made the audiences at the "Pav" sit up in wonder at his mimicry. For some reason or other Gilfoil wears the same dress and make-up as he did in the above-named play. This is a little fogging to those who did not chance to see the farce here during its week's run.

Herewith is the counterfeit presentment of your delightful little compatriot, Julie Ring, whose husband, play-agent A. L. Southerland, started for your city last Wednesday. The joyous Julie has, in addition to her successes on the "regular" theatre stage, just achieved a popular triumph on our variety ditto. During her recent engagement at the Metropolitan Music Hall, a vast house up on the Edgeware Road, past Hyde, she was promptly secured by veteran manager Charles Morton for the Palace Theatre, where all the American variety stars go to.

Speaking of American variety stars, Edgar Atchison Ely will make his London debut at the Tivoli on Monday. A sketch called Jagger's Trust, ostensibly built around the boy messenger who came to your side for Richard Harding Davis, was this week produced at Sadler's Wells. Thinking it might prove of some interest to MIRROR-ites, I traveled many miles to see it, and found that the alleged new sketch was but the old Adelphi farce, Did You Ever Send Your Wife to Camberwell? with names altered and a boy messenger dropped in.

Up at the Grand, Islington, 'cellist Van Biene has this week added to his 'cello plays a cut-down version of the old farce, The First Night, recently revived by Beerbohm Tree, who closed his season at Her Majesty's last night. Van plays the old actor, Achille Talma Duford, with far more skill and humor than I should have credited him with, had I not seen him. He is really becoming quite a good actor.

The aforesaid Tree is busy with preparations for the big revival of King John, which he is to present at Her Majesty's in the early Autumn. He is also again talking of an adaptation of Monte Cristo. For the present he is so surrounded with scene models, dress designs, ancient armor, twelfth century weapons, and so forth, for this King John adaptation of W. Shakespeare's that I have had to dig him out, as it were, whenever I have called to chat with him.

Sarah Bernhardt and Mrs. Patrick Campbell have, I find, agreed to join forces next year to play in French Maeterlinck's mystic dream (miscalled a play), Pelleas and Melisande. In the meantme, apparently about next October, Mrs. Pat will rejoin Forbes-Robertson in order to present the new play expressly written for them by your Chester Bailey Fernald, author of The Cat and the Cherub and adapter of The Ghetto, which is to be produced at the Comedy in September with Kyrle Bellew and Mrs. Brown Potter in the principal parts.

Why Smith Left Home is to be presently withdrawn from the Strand. Broadhurst Brothers, after a few weeks' recess, will produce at this house Brother George's somewhat more serious play, The Last Chapter. The Gatti-Frohman venture, On and Off, will finish its run at the Vaudeville in a week or so. It will be succeeded early in September by The Elixir of Life, adapted by George R. Sims and Leonard Merrick from the German.

What! More Trouble? is the name of a new farcical comedy presently to be tried at the Prince of Wales' Theatre matinee. Quite a zoological crop of plays is now impending—namely, The Weather Hen, described in my last week's mems., which is to start an evening run at the Comedy to-night; The Guinea-Pigs (by "House on the Marsh" Florence Warden), to be tested at the Kennington Theatre a fortnight hence, and The Wild Rabbit, by George Arliss, to have its first London production on July 25 at the Criterion, which Charles Wyndham will vacate July 21 to move into his new theatre in the Charing Cross Road.

A grand banquet will be given to Sir Henry Irving at the Garrick Club on July 30, the night after he finishes with Robespierre at the Lyceum. Comyns Carr, managing director of the Lyceum Limited, will take the chair. Irving is gleefully looking forward to coming again to your nation from next October to next St. Patrick's Day.

And now, by way of tag, let me assure you that we are all eagerly looking forward to the London debut of Ambassador Choate's godson, De Wolf Hopper, in El Capitan, at the Lyric on Monday.

GAWAIN.

THE PARIS STAGE.

A Fine Revolutionary Play—Mounet-Sully's Retirement—Current Theatrical Topics.

(*Special Correspondence of The Mirror.*)

PARIS, July 1.

The Théâtre de l'Œuvre has given its last performance. Lugné Poë, as I wrote last week, has withdrawn, despairing of being able to secure sufficient pecuniary backing to pay the running expenses of the society, and thus the second attempt to give private performances of plays that our managers feared to risk presenting ends like the first, in failure. Lugné Poë's Théâtre de l'Œuvre has gone the way of Antoine's Théâtre Libre.

The last performance of the Théâtre de l'Œuvre was Romain Rolland's drama of the Revolution, Le Triomphe de la Raison—a fine play, that will leave with us pleasant memories of the society and help to dissipate the recollections of the dank, morbid, sexual problem studies that Poë has regaled us with in the past.

I can recall no play of the Revolution that has impressed me more deeply. A faithful picture of those dark days, terrible in its truth, but none the less fascinating. When the play opens France is trembling—but rejoicing in secret—from the shock of Marat's assassination. It is the day of his funeral. Concealed at the residence of Fossette, a milliner, are two young Girondins, Cranville and Faber, and Adam Lux, of Mayence, the enthusiastic worshipper of Charlotte Corday, who gained a place in history by his plea to the tribunal to be allowed to die in her stead. Actually, the tribunal declined his offer, but guillotined him on general principles, but M. Rolland has made the Lux of the play live longer and be an active factor in the unfolding of his story. All three—Cranville, Faber and Lux—have been deputies to the Convention, but outlawed by that body because of their anti-Jacobite views. After a lengthy discussion, in which the existing Government is denounced and the Girondins are glorified, the trio resolve to go to the provinces and incite uprisings against the Jacobins. As they are about to leave Marat's funeral passes the door. Here is the most effective bit in the play. To a solemn dirge two files of soldiers pass through the silent crowd, between them the bier on which lies the dead Revolutionist. The upper part of his body is naked, the lower covered by a red cloth. The laurel on his brow seems a mockery. He is no better now than the thousands that his word has sent to the guillotine. To this end must triumphant demagogues, even as other men, come.

Act second takes place at a seaport town, where a Girondin insurrection is in progress. Heading it are Cranville and Faber, while Lux and Fassette, who is Cranville's mistress, are also on the scene. The town is surrounded by the soldiers of the Convention, and the besieged are in sore straits. A revolt within the city, organized by a spy, Scevola Haubourdin, a *sans culotte* of the worst type, adds to the trials of the Girondins. Haubourdin, arrested, defies his captors and swears that his followers will deliver the town to the besiegers. Then it is that the Marquis de Maillé, a Royalist, who has feigned himself a Girondin, reveals his identity and offers to secure the assistance of an English fleet that lies just outside the harbor. It is a hard blow to the patriotism of Cranville and Faber, but seeing no other means of rescue they consent. Word is sent to the English and the fleet approaches. But the love of country triumphs in Faber's breast and he orders his men to fire on the English. The ships withdraw, and with them go the Girondins' last hopes of life. The town, unable to hold out longer, surrenders, and the *sans culotte* army enters. Cranville, Faber, Lux and Fassette are arrested and their death sentence pronounced. The *sans culottes* then proceed to sack the town. The third act shows them in the midst of an orgie in a church. Donning the vestments of the priests, they desecrate the sanctity of the edifice with obscene songs and other revelry. By order of Paulot-Ruault, representative of the Committee of Public Safety, a wanton, robed as the Goddess of Reason, is enthroned on the altar, as a satire on the faith of the Girondins. The prisoners, Cranville, Faber, Lux and Fassette, are forced to worship before the bedizened creature, to the accompaniment of the jeers of the crowd. Adam Lux meets death there at his own hand, while the others are led away to the scaffold, voicing to the last their belief in the ultimate success of their cause. It is terrible, heartrending, but wonderfully dramatic and powerful. M. Rolland's only faults are some slight crudities of construction and a superabundance of dialogue, all easy to remedy. I shall be much surprised if this play does not have a regular production. While M. Rolland's work lacks Sardou's stagecraft, it is in many respects a better play than Thermidor. M. Mitrecey as Cranville, M. Pollet as Faber, M. Luxeuil as Adam Lux, M. Chamey as Haubourdin, and Mlle. Deivayn as Fassette all did excellently, and in fact the acting of the company was most creditable. Not so the staging, though, of course not much could have been expected in this regard. M. Dantu, a Brussels tenor, sang finely the songs in the third act. The applause was tumultuous throughout, and the Théâtre de l'Œuvre died in a blaze of glory.

Dullness still reigns in theatrical circles. The Renaissance closed yesterday. The operatic experiment of the Milliaud Brothers has been very profitable, and, encouraged by their success, they intend to undertake the management of the Folies Dramatique next season. There is likely to be a kick-up if they do, for the Society of Dramatic Authors, which generally has its own way, has ruled that not more than one theatre shall be controlled by the same management. It was this society that forced Porel from the Gymnase, and there would seem to be trouble ahead for MM. Milliaud.

Rejane, I hear, has secured the French rights to Pinero's The Gay Lord Quex, John Hare's success. We are not likely to see her in it for some time, however, as she has started on her long tour, under Dorval's management, which will keep her away from Paris for almost a year. I detailed her route some weeks ago. It includes Germany, Spain, Italy, and South America.

Speaking of tours, that of the Odéon company has caused a justifiable protest from the manager of a theatre at Rouen. This gentleman objects to the presentation by the Odéon company of such plays as Ma Bru in the provinces, on the ground that afterward when local companies present them his patrons do not attend. Most of the local manager's profits—and they are none too large—are made through the provincial companies. I understand that the Government has recognized the merits of the objection, and has given orders that the Odéon company shall present only its classical repertoire while on tour hereafter.

Sarah Bernhardt is home again, not in the least cast down by the scathing notices that the London critics gave her Hamlet. She is making final preparations for her long tour. Marie Legault, who made a big hit as Roxane in Cyrano de Bergerac, is Sarah's latest engagement for her company. She will play Marie Louise in L'Aiglon.

Two new plays are to be read at the Comédie Française shortly—Eugene Morand's Hyllis and Hervieu's Enigme.

The American rights for Joli Sport, now running at the Dejazet, have been disposed of. Likewise the rights for Italy, Germany, and Austria.

An odd discovery has been made by Signor Illica, the Italian librettist, who is preparing the book for Puccini's operatic version of La Tosca, that will be produced in Rome in the Autumn. Sardou makes La Tosca leap to her death, in the last act, from the ramparts of the Castle Angelo to the Tiber. Illica and Puccini realized at once that this would be a physical impossibility, owing to the distance of the castle from the river. Hence, with Sardou's permission, the end has been changed, so that the heroine stabs herself instead of attempting a record-breaking jump.

Announcement is made again that Mounet-Sully is to retire from the Comédie Française at an early date. The House of Moliere, by the way, is soon to produce Emile Veyrin's Frele et Forte and Jacques Normand's Mystere as a double bill.

At Marigny's Clara Betz, an American, is doing a series of startling poses, almost *a la* Mother Eve, that are the sensation of the day.

T. S. R.

ENGAGEMENTS.

For the two Chase-Lister companies: John Waldron, Will M. Carroll, H. H. Fisher, Ed N. Wollock, George Castleberry, J. M. Winne, N. W. Van Dyke, George Gordon, T. C. McDonough, Gustave Neaville, Lee Hickman, Edwin Kraft, Will Collier, Glenn F. Chase, Will T. Lister, Helen Minkley, Irene Duckett, Kitty Berry, Bay Whipple, Alice Jackson, Francis Skelly, Jessica Webster Pond, Bessie Jackson, Charlton Sisters, and De Voe and Green.

For the Harry Shannon company, supporting Virginia Goodwin: Ada L. Shannon, Little Hazel and Harry, Dolly Temple, E. A. Bellows, F. C. Carter, Jess Harriss, Leo V. Lunn, Harry De Long, Fred C. Stoutenbury, Dana H. Claudius, and Arthur Shannon.

Musette Gibbs, re-engaged for her third season with Murray and Mack in Finnigan's 400.

Frank L. Gregory, John Harvey, and Victor Wilson, for Why Smith Left Brown.

Bonnie Lottie, Minnie Weller, and Cara Pryor, with Belle Archer in A Contented Woman.

Lena Merville, for Jack and the Beanstalk.

To support St. George Hussey in Mrs. B. O'Shaughnessey: May Estelle Belmont, Helen Reise, M. W. Douglass, John Daly, Horace Rushby, and Alfred Dolby.

Wilbur Higby, to play Brough in The Cherry Pickers.

Frank C. Rhoades, for Belcher and Hennessy's Brown's in Town, as musical director.

Jeannette Ferrell, re-engaged for her fourth season with Joseph Murphy.

REFLECTIONS.

Knox Wilson, whose portrait appears above in a character he has played for twelve years, being considered one of the best of German comedians. Though entering the profession in vaudeville, the past eight years have been spent with different farce-comedy companies, playing a Dutchman and doing a specialty which, however, is away from others in a similar line. While resuscitating singing and yodeling, he has few equals on the concertina and saxophone, two instruments difficult to play, that always make big hits. Mr. Wilson's make-up is not the stereotyped single goatee, nor is it patterned after any one else. He has just returned to New York, after twelve weeks of success in vaudeville.

The Corse Payton Stock company will open its season at Springfield, Mass., Aug. 7, and the Corse Payton Comedy company at the same city Aug. 14.

Mrs. Gus Levick, who recently returned to New York from an engagement with the Frawley company in Milwaukee, was joined in that city by her son after the closing of his school term in Nyack. Mrs. Levick is proud of the fact that her boy received a gold medal for declamation and a silver medal for geography. He was the youngest competitor in the class, and has been promoted to the grade of Corporal.

It is reported that the Harper-Deitrick company is playing The County Fair, The White Slave, Ole Olson, Ranch King, A Fireman's Ward, Fogg's Ferry, The Old Homestead, and Mugg's Landing in the small towns of Northern Wisconsin.

John J. ("Jack") Raffael, leading baritone singer at the Tivoli Theatre, San Francisco, Cal., during the past five years, arrived in New York a few days ago, and intends to remain here.

Richards, Pringle, Ruscoe, and Holland will have two minstrel companies on the road next season, called respectively Ruscoe and Holland's Minstrel Festival and Richards and Pringle's Georgia Minstrels.

Louis Nethersole, writing from London, says that the surgical operation performed on Olga Nethersole's throat, has been successful.

Harry Crandall, engaged by Manager T. W. Dinkins for Kelly's Kids, is putting in the Summer at the Casino, Bergen Beach, N. Y. Martie O'Neill, who is to play Kelly in the same production, is also here. Mr. Crandall will stage the play. The company will not only carry all their scenery, but will have their own curtain.

Edward Forrest and Minnie Victorson last week enjoyed a visit to Mr. and Mrs. Harry Doel Parker, Thomaston, N. Y. Mr. Forrest is coaching a dramatic club recently organized in Corona, N. Y.

The Macauley-Patton company will open on Sept. 4 at Butler, Pa. Their repertoire will include The Minister's Son, In Mizzoura, Royal Rags, The Struggle for Gold, Hazel Kirke, Sly Old Fox, For a Woman's Sake, Mr. Hurleigh's Adventures, and A Wasted Life. The three last named are new plays by W. B. Patton, and will be produced for the first time next season. Each play will have special scenery and effects.

Ira J. La Motte and Frank E. Sowersby will return next Monday from their vacation at Long Eddy, N. Y.

At the annual meeting of the stockholders of the National Printing and Engraving Company, held July 10, in Chicago, E. H. Macoy was re-elected general manager and vice-president.

Frederick Peel, manager of the Broadway Theatre, was taken to Roosevelt Hospital on Friday, where, as a private patient, he will be treated for stomach trouble.

Eddie Girard, under the management of Andrew MacKay, will begin his season in Natural Gas at the Alhambra Theatre, Chicago, early in September.

Hearts of the Blue Ridge, the new play in which Dorothy Lewis will star, will open in Grand Rapids, Mich., Aug. 16, and after playing the Stair circuit, will tour the East. The company will be under the management of E. J. Bulkley, and the engagements include W. J. Coggswell, stage-manager; Robert Leeland, Ned O. Risley, Lew A. Warner, Neal Burley, and Alice Marble.

Marie Wellesley's new play, Only a Shop Girl; or, Eve the Saleslady, recently tried at Springfield, Ill., scored a hit. The Springfield endorsement was seconded by Dubuque, Bloomington, Columbus, and Quincy, and the play will open in Chicago in October. Eastern rights have been leased, but the Western company will remain under Miss Wellesley's control. She has leased On the Suwanee River to E. D. Stair for the coming season.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter page, $40; half page, $75; one page, $140.

Professional cards, $1 a line for three months.

Two line ("display") professional cards, $3 for three months, $5 for six months, $9 for one year.

Managers' Directory cards, $4 a line for three months (in which column marked ★ or ‡).

Charges for inserting portraits furnished on application.

"Preferred" positions subject to extra charge. Space on last page exempt from this condition.

Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 7 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

Telephone number, 421 38th Street.

Registered cable address, "Dramirror." Atlantic Cable Code used.

The Dramatic Mirror is sold in London at Scott's Exchange, Trafalgar Buildings, 8 Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - - - - JULY 22, 1899.

Largest Dramatic Circulation in the World.

THE MIRROR this week begins the publication of a series of articles on the Edwin Forrest Home, at Holmesburg, Pa., and its family of old actors. The most distinguished actor America has produced, EDWIN FORREST, by the establishment and endowment of this Home for aged players performed an act of fraternal beneficence that has no parallel in professional annals. It was the crowning achievement of a great career, and the Home will stand as the most admirable monument ever erected to the fame of a great player. Every member of the profession will read with a peculiar interest the articles that will appear in THE MIRROR, describing the Home and the life led in it by the family that enoys a companionship sweetened by every comfort that the foresight and generosity of its founder could devise and furnish.

THE CALL BEFORE THE CURTAIN.

DRAMATISTS in Germany have been discussing the question whether an author ought to respond to a call from an audience and show himself before the curtain. The ideas that this discussion has brought forward are various and interesting. One prominent author, PAUL LINDAU, holds that the playwright has no right on the stage. Herr LUGMANN and Herr HERZEL unite in foreswearing this prerogative of vanity hereafter, although both in their time have obeyed "calls." Herr KADELBURG confesses to a feeling of delight when he steps upon the stage and is greeted with applause, and intimates that such an occasion is an inspiration to the author. Herr EBERMANN pretends that it is an impertinence for an author to obtrude his personality upon an audience, which, for the most part, does not care a rap as to what the author is like.

This last declaration is literally true. No author should obtrude his personality upon an audience, and an audience does not care a rap for the author whom it does not call. But that is another matter. When an audience spontaneously demands the appearance of a dramatist it wishes to see him and to compliment him upon his work. In a case where a play is of commanding merit and its story and characters combine to achieve the end of all drama, the pleasing of the public, it is as natural for an audience to acclaim its author as it is for the same audience to applaud the interpretation of the author's work by the players. If it be the case of an author already well known that has repeatedly delighted the public, the audience wishes to renew sight of him; if the author be a stranger, the audience wishes to become acquainted with him—to see what he looks like and how he bears himself—and to let him know in person that his work is appreciated.

Of course there are distinctions in this matter that ought to be noted. There is a difference between "calls." While one demand on the part of an audience for the appearance of an author may be spontaneous and enthusiastic, based on appreciation of pleasure conferred, another demand less earnest and honest may be inspired by pure curiosity, pricked too often by the hirelings of management for the occasion provided. And again the calling for an author may have degenerated into a habit conventionally followed. But an enthusiastic call for an author never can be confounded with a call of any other sort. It always speaks for itself, and in its zealous sweep all conventional feeling and all managerial plans are swept away.

THE PASSING OF A THEATRE.

THE decision to replace the Star Theatre with a commercial building upon the expiration of the lease of the present amusement structure signalizes the passing of a historical theatre site and newly marks the inevitable trend of theatrical interests uptown. When the Star disappears there will remain no theatre on Broadway south of Fourteenth Street, and none of the older houses of note in all the territory below that thoroughfare, unless the Bowery, which long ago lost its English name and character, be counted.

For twenty years the Star, known in its better estate as Wallack's, was the leading theatre of the city. But during the time of its prominence New York was a much smaller and a far less cosmopolitan city than it is to-day, and its amusement needs and service were correspondingly modest. Still, the traditions of Wallack's are proud traditions. The events that made that theatre notable will compare favorably with any in the later theatre history of the metropolis, and the names that gave Wallack's fame are among the most prominent of those that live in American stage annals. When the differences in conditions are considered, there is little in the New York theatre of to-day that outshines the better achievements of this old playhouse. In its time Wallack's was the handsomest theatre in the city. Of course, in line with development in other matters, theatres have advanced far beyond those of a generation ago. The buildings are safer, more commodious, more convenient, and more luxurious. Many inventions have been employed to make them so. But take it all in all, the old house whose doom has been sealed, will occupy a prominent place in the records of the New York theatre, and therefore in the records of the American theatre, which is so powerfully influenced from this centre.

The most significant thing in the passing of the Star, as has been suggested, is the wonderful march uptown of the New York theatre that it emphasizes. From 1860 to 1880 Union Square was the acknowledged theatrical centre of the city. Although pioneers began to push northward soon after the latter date, it still seemed to be the centre fixed for yet a long time because it is difficult to remove varied interests that settle upon a locality: but one by one the movements were made, and the old field was deserted. One of the quickest to realize the tendency uptown was WALLACK, who in 1880, took his company to the house that still bears his name, nearly a mile above Fourteenth Street. Soon afterward the opening of the Metropolitan Opera House, at Fortieth Street, showed that all theatrical fashion was deserting the Union Square locality, although Fortieth Street was considered too far away, the idea being that the authorities of grand opera in locating newly had anticipated the growth uptown by many years. But that impression was erroneous.

In the Spring of 1891 THE MIRROR removed from Fifth Avenue and Twenty-first Street to its present location, opposite the Metropolitan Opera House. A careful view of the field had led to the belief that this would almost immediately become and for years would continue to be the theatrical centre of the city. In an editorial THE MIRROR predicted that this would be so, and gave reasons for the prediction. It was thought at the time by many friends that THE MIRROR was moving out of the theatre world. The results have more than justified the wisdom of the location and verified every expectation. Almost at once the various theatrical interests began to locate here, and to-day THE MIRROR is in the very heart of all stage activities. During the eight years that have elapsed since THE MIRROR located at Broadway and Fortieth Street, four theatres have been built in the immediate locality, and another is projected, Long Acre Square, running north from Forty-second Street, being the upper boundary of the district. The tendency of amusement patronage is still uptown, a new theatre at Fifty-ninth Street, West, being a probability of the near future; but for years to come theatrical business will be concentrated in its present locality.

PERSONAL.

HASWIN.—Carl A. Haswin will be seen next season in a new production of A Lion's Heart, in which he has already been successful.

MACBETH.—Helen Macbeth will be in the cast of The Ghetto, to be produced in London next season.

NOAH.—Rachel Noah is visiting Mr. and Mrs. Frazer Coulter at their Summer home, New Rochelle, N. Y.

SULLIVAN.—London rumors have it that J. E. Sullivan, who has made a big hit as the "polite lunatic" in The Belle of New York, is making preparations for a starring tour.

ZEHRUNG.—F. C. Zehrung, the popular manager of the Oliver and Funke theatres, Lincoln, Neb., is in town on his annual visit. His last season, Mr. Zehrung says, was a very profitable one, but the coming one promises to be even better, as everything is booming in Nebraska.

THORPE.—Courtenay Thorpe is playing the leading role in The Weather Hen at the Comedy Theatre, London.

LEWIS.—Mrs. James Lewis has gone to Manchester-by-the-Sea, Mass., to spend the Summer as the guest of Mrs. Agnes Booth-Schoeffel.

HOFFMAN.—Maud Hoffman has repeated in Edinburgh the success she made in Glasgow as Queen Elizabeth in Kenilworth.

LANGTRY.—In her season at the Haymarket Theatre, London, opening Aug. 31, Mrs. Langtry will be supported by Charles Hawtrey, Ferdinand Gottschalk, George Grossmith, and Lily Hanbury.

ARTHUR.—Julia Arthur intends to appear as Hamlet during her engagement at the Broadway Theatre next season.

BURT.—Laura Burt succeeded Marie Dressler in The Man in the Moon at the New York last Thursday, Miss Dressler being ill and in need of rest.

WALSH.—Blanche Walsh has purchased a half-interest in the Melbourne MacDowell company paying, it is said, $10,000.

LA VERNE.—Lucille La Verne, who scored a great personal success in a play entitled A Woman's Politics, at Indianapolis, last season, and who may star in that play next season, is in New York for the Summer.

DECCA.—Marie Decca, who has been making a successful tour of the West, will return to New York about Aug. 5.

IRWIN.—May Irwin will be seen next season in a new comedy, A Busy Woman, by Harry B. Smith—his initial effort outside comic opera, barring the misfortune shown in Chicago in 1888 under title of The Scarecrow. Miss Irwin's tour will begin in September.

FERGUSON.—W. J. Ferguson left London last Thursday, bound for New York.

CROX.—Elvia Crox is resting at Bensonhurst, N. Y. She will join In Gay Paree about Oct. 1, in Boston.

ADAMS.—Suzanne Adams, who recently sang in I'Paglincci at Windsor Castle, was presented by Queen Victoria with a diamond bracelet.

ROBERTS.—Reginald Roberts, of The Highwayman company, will sail for England, Aug. 5, on the *Manitou*.

ROOKE.—Irene Rooke, who last season played Mercia, the lead in The Sign of the Cross, will return from her vacation visit to Europe on Aug. 16.

BARKER.—Richard Barker will sail from England on the steamship *Umbria*, Aug. 5. For more than a year Mr. Barker has been busy producing plays in London.

YEAMANS.—Mrs. Annie Yeamans, according to a rumor of last week, has announced in London that she will soon marry again. The rumor is said to have been current for some time in England, but it is yet to be verified.

TUCK.—Mr. and Mrs. Samuel L. Tuck (Lizzie Derious Daly) will sail from England on Aug. 12, homeward bound.

ABBEY.—Kitty Abbey and party were in Rome at latest account. They had the good fortune to be present at the Vatican at a most impressive ceremony, when the Pope consecrated nine cardinals.

ELDRIDGE.—"Aunt" Louisa Eldridge gave her patriotic entertainment at the Edgemere, L. I., Hotel last night, with great success.

A BITER BITTEN.

A certain manager of "shoe-string," "fly-by-night" and "snap" companies, whose name is known, though not beloved, in every theatrical port in America, was the victim last week of his own business acuteness—and this is the story that his dearest foes on the Rialto are chuckling over:

The wife of the manager is a creditor of one who has baffled successfully every attempt at collection for months past. Waxing wroth, at last, the manger poured his tale of woe into the ears of the secretary of a Woman's Protective Organization, asking her aid in bringing the debtor up with what is known as a sharp turn.

"And who are you?" inquired the secretary, while noting down the outrageous case.

"I am the creditor's husband, Mr. William Tour de Star!" exclaimed the applicant.

"We are well met, indeed, Mr. Tour de Star," shouted the Secretary. "On our books are seventeen claims against you from ex-members of your companies, and we have sought you in vain since the season before last."

Thereupon the manager was compelled to make over to the organization his wife's claim and to give up all the cash about his person. He left the office a sadder and a wiser man, and has since been actively employed in explaining to his wife the intricacies of business in general and of the theatrical business in particular.

COMMITTEES FOR THE ACTORS' FUND.

The following standing committees of the Actors' Fund of America for the fiscal year beginning June 6, 1899, were appointed at the last regular meeting of the Fund officers:

Benefit Committee.—Augustus Pitou, Edwin Knowles, Antonio Pastor, Eugene Tompkins, A. A. McCormick, William H. Crane, A. M. Palmer, William A. Brady, William E. Sinn, De Wolf Hopper, Charles H. Hoyt, and Harrison Grey Fiske.

Cemetery.—Edwin Knowles, chairman; Antonio Pastor, F. F. Mackay, Frank G. Cotter, Milton Nobles.

Membership.—John Drew, chairman; Roland Reed, F. F. Mackay, William H. Crane, and Harrison Grey Fiske.

Committee of Arrangements.—A. M. Palmer, chairman; A. A. McCormick, and Roland Reed.

Printing and Publication.—Harrison Grey Fiske, chairman; Charles H. Hoyt, and Harry Harwood.

Aldrich Percentage Plan.—Augustus Pitou, chairman; De Wolf Hopper, John Drew, William A. Brady, Frank G. Cotter, Harry Harwood, and Francis Wilson.

Auditing.—William E. Sinn, chairman; Eugene Tompkins, and Milton Nobles.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

S. S., Newark, N. J.: Corse Payton is booked to play in Newark next April.

M. J. K., Hartford, Conn.: E. E. Rice may be addressed in care of THE MIRROR.

C. W. S., Cincinnati: The business address of Julia Arthur at 1183 Broadway, and that of E. H. Sothern, care Lyceum Theatre, New York City.

ANXIOUS FRIEND, New York: The actress mentioned went to Porto Rico last year and we have not heard of her return.

CURIOSITY, Bennington, Vt.: A Celebrated Case was first produced in this city on Jan 23, 1878, at the Union Square Theatre.

PANTOMIME, Ashtabula, O.: The Ravel Family first appeared in this country on July 16, 1832, at the old Park Theatre, New York.

PLAYGOER, Syracuse, N. Y.: Charles A. Stevenson and Kate Claxton were married on March 3, 1878, in this city.

J. E. P., Williamsport, Pa.: Charles Percival Plunkett died on April 18, 1882 in Detroit, Mich., where the remains were interred in Woodmere Cemetery.

AUSTRALIAN, Albuquerque, N. M.: Alfred Dampier made his New York debut at the old Broadway Theatre, on Jan 28, 1878, as Lesurques and Dubosc, in The Lyons Mail.

SCOTT, New York: 1. The real name of the late J. W. Kelly was Shields, not O'Neil. 2. We have been unable to learn that his father was a clergyman. 3. He had an interest in the Park Theatre, Chicago, receiving there, at one time, a salary and share of the profits.

EX-NEW YORKER, Butte, Mont.: Yes, J. B. Buckstone's one-act play, Nan, the Good for Nothing, was presented at Daly's Theatre, this city, on June 12, 1893. The cast: Nan, Kitty Cheatham; Tom Dibbles, Eugene Jepson; Harry Collier, Owen Fawcett; Charles, James K. Hackett; Simpson, Wilfred Buckland; Servant, Edward McLoughlin.

R. H. K., Fairmont, W. Va.: The persons mentioned are agents not publishers. Address Samuel French, 24 West Twenty-second Street; Harold Roorbach, 132 Nassau Street, or De Witt Publishing Company, Thirtieth Street, near Broadway, New York; Penn Publishing Company, Philadelphia; Walter H. Baker and Company, Boston, or Dramatic Publishing Company, Chicago.

VAUDEVILLE, New York: "Is what we call vaudeville, or a variety, as recent a growth in London as it is here?" No. The music hall entertainment as it is known in London is an old institution there, and many more persons are employed in it than are employed here in kindred entertainment. In a register of music hall performers of London for 1873, for instance, there were published the names of 235 "sentimental singers," 31 "Irish comic singers," 14 "dog and monkey troups," 293 "comic singers," 255 "serio-comic singers," 138 pairs of "comic duettists," 25 "comic trios, quartettes, ballet companies, etc.," 29 "pantomimists," 37 "wizards, ventriloquists, etc.," between 300 and 400 "negro delineaters," some two score "jugglers, balancers, etc.," about 75 "dancers," and more than 200 "gymnasts and acrobats," some 2,000 performers in all. In 1871 there were twenty-six music halls in London, a number since considerably increased.

CURIOUS: "Were the salaries of actors small or large in Garrick's time?" An authority has said that Garrick received two pounds, fifteen shillings and six pence per night; Barry and his wife, three pounds, six shillings and eight pence; Mrs. Pritchard, two pounds, six shillings and eight pence; Mrs. Cibber, two pounds and ten shillings, and Signor Guestinelle, the principal singer, one pound, thirteen shillings and four pence. Of the later generation, John Kemble, as actor and manager, was content with fifty-six pounds six shillings per week. Edwin Kean's first engagement, at Drury Lane, in 1814, was for three years, ranging from eight to ten pounds per week; that was subsequently converted into a contract for fifty pounds, or $250 per night. Eight years prior to this remarkable change in Kean's fortunes, in 1806, this actor was playing unnoticed at the Haymarket Theatre at two pounds per week. Twenty years later, at the same theatre, he received fifty pounds when mentally and physically almost a wreck. In 1838 Tyrone Power was receiving ninety-six pounds per week at the Adelphi, and Farren forty pounds at the Olympic.

THE USHER.

THE MIRROR recently asked several noted foreign actors and dramatists to contribute to its large and interesting collection of theatrical autographs—an annex to its unrivalled record department.

Marco Praga, the famous Italian playwright, sends this thought:

"The art of the playwright consists in writing dialogue in which there are certain words and not certain other words."

Tommasso Salvini writes a letter in English with an Italian couplet appended:

"As a simple autograph and as an estimate of a paper so distinguished and appreciated and so very useful to the dramatic art, I offer you these lines:

"L'anima mia col corpo è sempre in guerra,
"Mira la prima al Ciel, l'altro alla terra!"

Friedrich Spielhagen, the famous German critic and lecturer on the drama, contributes a verse, which reads thus when translated:

"Is art derived from knowledge? Well, 'tis certain
"From 'knowing how' success in art begins;
"Let theories by others be disputed,
"If you 'know how' you are the man that wins!"

An advance agent writes a letter to THE MIRROR complaining that the leading metropolitan newspapers discriminate in favor of sporting matters and show "stinginess in allotting space to theatrical news." He says:

My observation has been that newspapers will search day and night for an item about some ignorant "slugger" or baseball player and scorn legitimate theatrical news. There are more intelligent readers interested in theatrical events than in sports—outside of racing, perhaps. Only one or two New York morning papers pretend to use theatrical items daily, yet these journals publish columns every day about sports of all kinds.

From the advance agent's standpoint that daily paper would nearest approach the ideal that gave over the bulk of its space to theatre topics, of course including a liberal infusion of the "stories" and fakes and puffs manufactured by press agents to secure free advertising for their attractions; for, in the advance agent's eyes, there are no other subjects of such burning, throbbing, public interest and moment.

As a matter of fact, the New York dailies give liberal space to theatrical news and gossip. Not only do many of them extend hospitality to the press agent's wily emanations, but several employ special reporters, in addition to the critics, to cover the local dramatic field, hunt for scoops, and incidentally collect any stray scraps of real or unreal information that the press agent has failed to send in. Moreover, two or three New York newspapers generously employ the press men of certain managers and allow their columns to be used *ad lib.* in behalf of those managers.

In the circumstances, it does not appear that my correspondent's complaint is well-founded. There can be no objection to the quantity of stuff printed about the theatres. The question of quality is another matter. Some persons believe that the stage would be better off if the daily papers were to give honest, able criticisms of new plays and reliable theatrical announcements, and nothing else.

The Rev. Walter E. Bentley, who originated the idea of the Actors' Church Alliance and who is its secretary and chief worker, is very much in earnest. He realizes that the work he has undertaken is beset by many difficulties, but it would be a severe setback, indeed, that could dampen his enthusiasm.

Up to the present time the Alliance has made encouraging progress. It has met with some misunderstanding, and it has been the object of some ridicule, as a matter of course, but the fundamental idea has taken root, and every member of the profession who has grasped its real purpose and has come in contact with its members knows that it is destined to prove a boon to a large number of actors.

The Alliance has been falsely accused of harboring "missionary" objects. Despite its name, it has no religious designs. It is intended to broaden the social interests of the profession by bringing the members into a closer touch with the rest of the world, and to enlarge and enlighten the rest of the world on the subject of the profession in all its brighter aspects. Incidentally, it may supply the needs of those inclined to spiritual development. It is strictly non-sectarian.

On the church side the response to the claims of the Alliance has been spontaneous and large. As might be expected, the profession has not moved so quickly. It never does move quickly where anything calculated to benefit it is concerned. But in course of time the apathy will be overcome; groundless suspicious of religious proselytizing will disappear, and a true conception of the purposes of the Alliance will bring recruits in plenty to its standard.

As a general thing, the cablers and correspondents send over from London only the favorable criticisms of American productions there; but in the recent instance of The Cowboy and the Lady they reversed this proceeding.

Although the play failed to hit the London fancy, and was withdrawn after two weeks, it was by no means the subject of unanimous condemnation.

The *Morning Post* summed up Mr. Fitch's play as "picturesque, full of stirring incident and humor." The *Observer* said it was "fresh and frank and racy." The *Times* characterized it as "a pleasant, rattling entertainment." William Archer, in the *World*, pronounced it "an unpretentious entertainment, with a number of skillful and amusing details." Indeed, so many of the critics found reason to commend the piece that the idea that it received a general slating is baseless.

Apropos of Beerbohm Tree's announcement of a production of King John at Her Majesty's in London next season, attention is called to the fact that the play has not been acted in England since Charles Kean gave it forty years ago.

Kean was the John, Ellen Tree the Constance, Walter Lacy the Falconbridge, John Ryder the Hubert, and Ellen Terry the little Prince Arthur. That cast is referred to as one of great strength. The last performance of King John in New York at Booth's Theatre rivalled it.

In that cast Junius Brutus Booth, Jr., played John; Agnes Booth, Constance; John McCullough, Falconbridge; H. A. Weaver, Hubert, and Minnie Maddern, Arthur.

King John has never been a strong drawing card in the Shakespearean repertoire, and that is probably the reason it is seldom played.

THE NAME OF THE CHURCH ALLIANCE.

The *Church Standard*, a Protestant Episcopalian paper of Philadelphia, commented at some length on July 1 upon the recently organized Actors' Church Alliance. It was the pleasure of the paper to regard the Alliance in apparent suspicion and to misconceive in some measure its purposes. While admitting that "the benevolent design of the Actors' Church Alliance is certainly commendable," the *Church Standard* goes on to say, presumably on its own authority, that one of the Alliance's objects shall be "to elevate the reputation of actors and actresses by means of 'Church' influence." Then the paper vents its disapproval to the name, "Actors' Church Alliance," on the ground that "the word *Church*, when used in the name of a society of any kind, is understood to mean the Protestant Episcopal Church." It adds: "When and where has the Protestant Episcopal Church committed itself to any such alliance? By what right does any one undertake to commit the Church to schemes or alliances of which it knows nothing, and of which, in its corporate capacity, it will never consent to know anything?"

To this extraordinary outburst of misinformation, narrow-mindedness and sectarianism the Rev. Walter E. Bentley, secretary, wrote a most dignified and graceful reply, printed in the *Church Standard* on July 8. Mr. Bentley expressed regret that the paper had deemed the Alliance "hopeless and unnecessary," and he asked what better name might be devised for the Alliance. Explaining concisely the object of the A. C. A., he added: "It is high time this silly prejudice against the stage and its people was outgrown, and there is only one way for the Church to remove it, and that is to practice the brotherhood she preaches and recognize the permanent value of the stage to society and its tremendous influence upon human life and character." Mr. Bentley informed the paper that the Alliance's officers comprised clergymen of Episcopalian, Roman Catholic, Jewish, Baptist, and Unitarian churches, and that its president is the Right Rev. Henry C. Potter, Protestant Episcopal Bishop of the Diocese of New York.

The editor of the *Church Standard* observes: "Mr. Bentley has a clear right to tell his own story, and he tells it with all propriety; but his statement of facts does not in the least persuade us that the Actors' Church Alliance has any color of right to bear that name." While it may be true, as the editor maintains, that Episcopalians understand the word "Church" to mean the Protestant Episcopal Church alone, it is likewise true that the members of no other sect take it just that way. If the *Church Standard* will consult a dictionary and will read therein the meanings of the word that is a part of its own name it will find that the A. C. A. has ample authority for the use of the title chosen.

DE WOLF HOPPER IN LONDON.

De Wolf Hopper made his London debut on July 10, in El Capitan, at the Lyric Theatre. His reception by the critical Londoners seems to have been very cordial, and the personal successes of the comedian and his company were pronounced, although the opera appears to have scored less effectively.

In the audience were Ambassador and Mrs. Choate, Marie Tempest, Madge Lessing, Olga Nethersole, Mary Shaw, Mr. and Mrs. Pinero, Mr. and Mrs. John Drew, David Belasco, Hugh Morton, Gustav Kerker, George Edwardes, W. H. Post, E. B. Jack, G. F. Hinton, Charles Klein, J. W. Keller, James K. Hackett, Marcus Meyer, Norman J. Norman, and Thomas Oberle.

On the following evening the Eccentric Club gave a dinner to the members of the Lambs then in London. Lionel Brough presided, and beside him were Ambassador Choate and De Wolf Hopper. Among others present were David Belasco, Nat C. Goodwin, John Drew, J. H. Ryley, Maclyn Arbuckle, McKee Rankin, and John W. Keller. There were toasts to the Queen, the President, the Lambs, and the United States Ambassador.

BENEFIT FOR BILLY EMERSON.

Billy Emerson, the famous minstrel, who is ill in Chicago, will be tendered a benefit which will take place in the near future at some theatre in Chicago. The details are being arranged by Ben Harris, the well-known agent.

RIALTO ECHOES.

As one rode along Broadway in the open cable car when Daly's Theatre was draped with mourning emblems, those funereal tokens might well have given the beholder some earnest thoughts. Though but "the trappings of woe," a symbol is a symbol; and the mind's eye sees the drooping figure of mighty Drama herself bending mournful, with inverted torch, at the door of her truest temple. And how fitly come to the mind's ear the opening lines of that tribute to her vanished high priest:

Let down the curtain. Close the playhouse door.
* * * * * * *
The voice that called the actor to his best
Is silent.

Whose hand will set wide the door again, raise the curtain, relight the torch? Whose voice and pen will take up the noble task of "him who uttered nothing base?" Shall "the rest be silence?"

.....

A young lady member of the Castle Square Opera company, which recently closed a short season in Brooklyn, removed with her own hands a live wet mouse from the washbasin in the dressing-room of the theatre! It brings to mind the old ditty of school days:

Mus cucurrit plenum sed
Contra meum magnum ad.

Verily a "magnum ad" for the caretakers of that particular Brooklyn theatre!

.....

Rather a neat suggestion of *Punch*—that Sir Henry Irving play Ophelia to Sara's Hamlet. If this thing keeps on we shall have Mansfield, Sothern, and Goodwin competing for the role of Topsy, Press Eldridge as Desdemona, Cordelia, or little Eva, and May Irwin as Macbeth.

.....

Were I not Caliban—alas!—how I should "admire" to get up a pen-and-ink flirtation with the Matinee Girl! But even if my name did not affright her gentle soul, the chances are that, just as I had succeeded in arousing a little friendly interest in her, she would hie her to the mountains or the sea, to spend her hard-earned shekels and exhibit her new Summer gowns and hats. Or, the wild misgiving seizes me that her young affections have already been "beshpoke" by The Callboy. In that case what can poor Caliban do but worship in secret and afar?

.....

A sudden burst of street music made me lift my eyes. At the next corner a man and a girl were playing cornets, and another girl, a slim, pretty creature with dark curly hair and pathetic dark eyes, was turning a heavy street piano. However tired and discouraged these people might be, exhausted by Summer heat or nipped by bleak Spring or Autumn winds, they must go on with the work in hand, or lack their daily bread, their nightly lodging.

The world's amusers and the world's amused! A grim contrast in too many instances.

.....

Kings and queens of the olden time must have for the court jester some one especially afflicted by nature; and in order to heighten the contrast between the poor fool's deformity and the beautiful ladies and handsome lords, the jester must be tricked out in cap and bells and motley! Did the king and his courtiers ever realize that under that fantastic garb there was a human soul, laid bare and quivering to their shafts of wit and ridicule, even while the "fool" was giving them a return in kind, as it was his office to do?

But—"Le Roi s'amuse!"

Who cared how many gladiators fell in the blood-stiffened sand of the Coliseum? Who cares to-day for the sufferings of the victims in a Spanish bull fight? Beautiful women and lovely, dark-eyed girls behold the spectacle as a matter of course, with scarcely the quiver of an eyelash, except when a special interest is felt in some crimson-sashed matador.

"Le Roi s'amuse!"—and in these days the people is king.

CALIBAN.

SAID TO THE MIRROR.

THALL AND KENNEDY: "Please deny the statement that Ben Hendricks was starred in Yon Yonson last season. Mr. Hendricks and Annie Mack Berlein were featured with equal prominence in the leading parts. Arthur Donaldson will be featured in the play in the same way next season."

CHELSO D. PERUCHI: "I consider THE MIRROR to be the best advertising medium for the profession in America. My card in THE MIRROR last season did me more good and placed my attraction on a higher plane than I could have attained in ten years without it."

JULES MURRY: "Please contradict the report of your San Francisco correspondent to the effect that Lewis Morrison was to have an operation performed for bladder trouble this week, and that much anxiety is felt on account of the operation being of a critical nature and the actor's health not having been good of late. Mr. Morrison is not going to undergo any operation. The facts of the matter are these: Mr. Morrison has been working very hard for the last two or three years, taking no rest whatever, strongly against the advice of his manager, family and physician. He insisted on going to San Francisco this Summer to play an engagement, with the result that he is tired out, and I have insisted that he should take a rest, and this he is going to do."

FRANCES DRAKE: "A greeting from far away Jacmel, Hayti. I wish that I might see a MIRROR or Broadway for a minute."

MRS. RICHARD STAHL: "Will THE MIRROR kindly thank my late husband's friends for their messages of sympathy. I am unable to do so personally, and I should like them to know that in behalf of my little daughter and myself I thank them heartily for their kind expressions of condolence."

IS A "MISSING LINK" HUMAN?

Archie H. Brower, part owner of a small tent show, is held at Bonesteel, S. D., to await decision as to whether or not a "missing link" is human. Brower, in a fight, killed a creature that he had exhibited as a "missing link." He had announced that no one could say whether it was of the human or the brute creation. Now although he says the creature was a monkey he has been arrested on a charge of murder. The defense claim that Brower did not take the life of a human being, but he is held until the Grand Jury shall determine the exact zoological status of a "missing link."

PROFESSIONAL DOINGS.

James M. Brophy has just completed an eight weeks' stock season in Atlanta with much success. He scored especial hits in The Charity Ball, The Idler, and as Svengali. Mr. Brophy has played the title-role in The Ensign, The Cotton King, and Tennessee's Pardner. He has received several offers for next season, and is now summering at his home, New Rochelle, N. Y.

Charles L. Graff and Florence Brimson (Mlle. Toronta) were married on July 12 at Grace Church in this city. Mlle. Toronta will retire from the operatic stage, and the couple will spend the Summer at Montclair, N. J.

Mark E. Swan closed his Velpo Stock company at Altoona, Pa., on July 8. Mr. and Mrs. Swan (Jessie Mae Hall) will play leading roles with Delcher and Hennessy's Brown's in Town, opening Aug. 20. They will summer at Peak's Island, Me., where the stock companies will produce some of Mr. Swan's plays. Mr. Swan will direct rehearsals of the two Brown's in Town companies and also his new melodrama, A Man of Mystery, for McDowell and Brown.

Alice Neal met with much success in the Velpo Stock company, playing ingenue and juvenile leads. Miss Neal will have a leading part in a prominent production next season.

The German and Austrian rights to El Capitan have been sold in London.

Rehearsals for John J. McNally's new farce, The Rogers Brothers in Wall Street, will begin on July 24 at the Victoria, where it will be produced on Sept. 18. Ben Teal will direct the rehearsals.

The Passion Play at Ober-Ammergau has been reproduced by cinematograph in London.

Last week's departures for Europe included the Rev. Dr. George Clarke Houghton, Jack Hamilton, La Liska, and Clementino di Macchi.

When Thomas H. Davis announced recently that he was to become a magazine publisher, some people thought he was joking. But he wasn't. Advance sheets of the first number of *Home Life*, Mr. Davis' magazine, are out. It is a sixteen page sheet, and when one recovers from the shock of its weird frontispiece, and looks within, much readable matter is found. The chief feature is a serial story, "The Stowaway," adapted by Harry Selby Fulton from the play of the same name.

The Daniel R. Ryan company will begin rehearsals at Herkimer, N. Y., on Aug. 14.

Will J. Deming has arrived from London, where he successfully produced Lincoln J. Carter's The Tornado.

Many new features have been added to Pain's fireworks exhibtion at Manhattan Beach.

W. H. Lytell was taken to Ludlow Street Jail last week because of a judgment for $37.16 secured against him by Lizzie Moore, once costumer with Gayest Manhattan. Mr. Lytell contends that he owes Miss Moore only $15.

Conterno's Battles of Nations opened at Lincoln Park, Chicago, on July 6. W. C. Tanner was much applauded for his impersonation of Admiral Dewey.

Clay M. Greene, Marshall P. Wilder, Joseph R. Grismer, Henry Woodruff, and Melville Ellis entertained the Larchmont, N. Y., Yacht Club, Sunday evening.

Manager Charles Keogh, of Charleston, has nearly concluded the purchasing of a Summer home for his mother at Bensonhurst, N. Y.

The cast of A. G. Delamater's In Greater New York, opening at the Park Theatre, Philadelphia, Aug. 12, will include Amy Lee, Mr. and Mrs. Mark Murphy, John T. Hanson, Billy Raynore, Harry Shean, Maggie Weston, Maybel Drew, Viola Raynore, Gipsy Warde, Ruby Erwood, Harry O. Wesley, and Alexander and Morton.

The Sanford Amusement Company secured recently the rights to The French Maid, and arrangements have been completed to send out a company in the play early next season.

Shaun Aroon was played by amateurs at the West Side Market House, Columbus, O., July 12, for the entertainment of delegates to the convention of the Roman Catholic Total Abstinence Society.

Morgan Gibney and Jack Hoeffler have secured the rights for Fredric Brytan's Forgiven.

Frank Karrington will star next season in Knobs 'o Tennessee, under the management of Soulier and Isidor. New scenery will be painted for the production by Harley Merry, and a first-class company will be engaged.

The five hundredth performance of The Belle of New York was celebrated at the Shaftesbury Theatre, London, on July 11.

Mr. and Mrs. Frank Ehret (Ada Dare) will celebrate on Aug. 11, at their Elmhurst, N. Y., cottage, the first anniversary of their marriage.

Mrs. Jere Grady (Frankie Carpenter) has received a diamond ring, valued at $1,000, as a birthday gift from Mr. Grady.

E. S. Metcalfe, who has understudied Eugene Cowles for the two seasons, will have a principal part in Alice Nielsen's new opera.

CURRENT AMUSEMENTS.

Week Ending July 22

New York.

METROPOLIS (Third Ave. and 142d St.), Closed.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), Closed.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), Closed.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), Closed.
COLUMBUS (125th St. nr. Lexington Ave.), Closed.
THE PALACE (58th St. bet. Lex. and Third Aves.). CONTINUOUS VAUDEVILLE—1:30 to 11:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
THE NEW YORK (Broadway and 45th St.), THE MAN IN THE MOON—87 to 98 Times.
THE NEW YORK ROOF GARDEN (Broadway and 45th St.), VAUDEVILLE.
CRITERION (Broadway and 44th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St.., Closed.
THE VICTORIA ROOF GARDEN (Seventh Ave. and 42d St.), VAUDEVILLE.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed.
AMERICAN ROOF GARDEN (Eighth Ave., 42d and 41st Sts.), VAUDEVILLE.
MURRAY HILL (Lexington Ave. and 41st St.), Closed
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), Closed.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), THE ROUNDERS—6 to 12 Times.
THE CASINO ROOF GARDEN (Broadway and 39th St.), VAUDEVILLE.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 35th St.), Closed.
GARRICK (35th St. East of Sixth Ave.), Closed.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), Closed.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (1239 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 30th St.), Closed.
WEBER & FIELDS' (Broadway and 29th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 28th St.), Closed.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MADISON SQUARE ROOF GARDEN (Madison Ave. and 26th St.), VAUDEVILLE.
MINER'S (312-314 Eighth Ave.), Closed.
MADISON SQUARE (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed.
IRVING PLACE (Southwest cor 15th St.), Closed.
FOURTEENTH ST. (14th St. nr. Sixth Ave.). Closed.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), Closed.
STAR (Broadway and 13th St.), Closed.
GERMANIA (147 East 8th St.), Closed.
LONDON (285-287 Bowery), Closed.
PEOPLE'S (199-203 Bowery), Closed.
MINER'S (165-169 Bowery), Closed.
THALIA (46-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (288 Fulton St.), Closed.
HYDE & BEHMAN'S (340-352 Adams St.), Closed.
NOVELTY (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
THE AMPHION (437-441 Bedford Ave.), Closed
STAR (391-397 Jay St., nr. Fulton St.), Closed.
EMPIRE (101-107 South 6th St.), Closed.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed
GAYETY (Broadway and Middleton St.), Closed.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed.
MONTAUK (585-587 Fulton St.), Closed.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

AT THE THEATRES.

Casino.—The Rounders.

Musical Comedy in three acts, adapted from the French by Harry B. Smith. Music by Ludwig Englander. Produced July 12.

Duke De Paty Du Clam	Dan Daly
Marquis De Baccarat	Harry Davenport
Siegfried Gotterdammerung	Joseph Cawthorne
A First Nighter	Frederick Urban
Joseph	Max Freeman
Maginnis Pasha	Thomas Q. Seabrooke
Priscilla	Mabel Gillman
Stella Giltedge	Marie George
Madam Seraphine	Carrie Perkins
La Paloma	Crissie Carlisle
Angelique	Irene Bentley
Adele Vere De Vere	Susie Drake
Fanchonette	Margaret Warren
Jolivet	Eva Kelly
Florentine	Netta Webb
Olympe	Avis Folger
Celestine	Mabel Russell
Octavine	Cora Leslie
Rosine	Pauline Chase
Raoul	Grace Spencer
Gaston	Ida Rock
Honore	Seline Say
Gustave	Harry Clifford
Call Boy	Zella Frank
Schlitz	Sol Solomon
Fritz	Arthur Etherington
Blitz	Joseph Kane
Snitz	Tom Collins
Littz	Horace Hayne
Ritz	Gustave Key
The Bathing Master	Henri Chaille
Thea	Phyllis Rankin

The reveille of the season of 1899-1900 was sounded at the Casino on Wednesday evening, when a large audience saw the initial performance of The Rounders, a three-act musical comedy that Harry B. Smith adapted from Mars and Hennequin's vaudeville, Les Fetards. Mr. Smith added some original songs, and Ludwig Englander composed the music for the production.

In story The Rounders can make no claim to originality. It is very like the legion of other plays, French and otherwise, that have had as their theme a wife's accomplishment of an erring husband's reformation by the homeopathic system of paying him back in his own coin. The husband in the present instance is the Marquis de Baccarat and his wife is an American girl of Quaker parentage. Her modesty, which is carried to extremes, has caused the Marquis to seek more ardent affection. The object of his attentions is Thea, *premiere danseuse* in a Paris ballet. In the first act, at Biarritz, Priscilla, the wife, discovers the nature of the "business" that takes her husband to Paris so often. She resolves to follow him, and act second finds her in Thea's dressing-room, where she overhears a conversation between the *danseuse* and her husband. Then it is that she determines to win him back by the homeopathic treatment. Donning one of Thea's scanty costumes, she deceives the Marquis' rival, Maginnis Pasha, an Irish favorite of the Sultan of Turkey, into believing her the real Thea. She flirts so audaciously with him that the Marquis, when he discovers the deception, has strong doubts as to her fidelity. Priscilla fully clears herself, however, but announces her intention to enjoy life hereafter, and the Marquis, charmed by the change, swears never to leave his wife again.

Beyond question, Mr. Smith, in making his adaptation, expurgated much of the nastiness of the original. But the cleansing was by no means complete. The comedy contains many lines that are too vulgar for decent ears, and the bold suggestiveness of some of the situations is equally offensive. Unnecessary and undesirable, also, was the profanity, of which no Broadway—or, for that matter, Bowery—production has had as liberal an allowance.

Apart from these objectionable features there was much that was pleasing in The Rounders. Such of the fun as was not coarse was amusing, there being a number of good jokes, both old and new. Mr. Smith's lyrics are all excellently made. A very pretty darky ballad sung by Miss George, Mr. Seabrooke's "Girl" song, and the "Rounders" trio were perhaps the best of them. Ludwig Englander has composed no better music than that of The Rounders. All the airs had a light, catchy lilt eminently suited to the subject.

The company, too, was composed of very clever players. Chief among them was the ever welcome Dan Daly, whose dry, drawling fun never palls. His role, that of a *blasé* nobleman, seemed to have been made for him, and it is superfluous to say that he made a hit. He had opportunity to deliver several songs with his accustomed deliberate *sang froid*, and to do some unapproachable eccentric dancing. Thomas Q. Seabrooke was lively and unctious as Maginnis Pasha, though his brogue lapsed occasionally. Joseph Cawthorne won a distinct success as the leader of a discordant German band, and received the greatest applause of the evening for his concertina playing. Harry Davenport worked earnestly and with good results as the Marquis, though he was distinctly an American, never a Frenchman. Joseph, a waiter, was capitally played by Max Freeman.

Mabel Gillman was the Quakeress, Priscilla. Vocally she was satisfactory, and in the Quaker garb she made a sweet picture. In her acting, though, she seemed ill at ease, and her speeches were delivered in a harsh, unnatural fashion. Phyllis Rankin, wearing strange, bizarre gowns and with hair dressed *a la* Cleo de Merode, only more so, was Thea. She played the part acceptably, though there was room for improvement in her work. Merry, saucy Marie George as Stella, a New York girl, bubbled over with infectious good humor and looked bewitchingly pretty. Her best chance was in the aforementioned darky ballad, that she rendered delightfully. Carrie Perkins gave a most capable performance of the disagreeable part of Madame Seraphine, Thea's so-called mother, and the some time flame of Maginnis Pasha. Minor parts were filled with credit by Frederick Urban, Sol Solomon, Crissie Carlisle, and Zella Frank. There was an abundance of pretty girls in fetching costumes in the chorus. They sang and danced attractively, thanks to the excellent drilling of Stage-Director Max Freeman.

Wednesday evening's performance lasted until past midnight. Much cutting to bring the comedy to a reasonable length will have been done ere this is printed, and as its good points are many and New Yorkers seem willing to swallow considerable pruriency nowadays, The Rounders should have a successful run.

THOMAS W. BROADHURST RETURNS.

After several months at the Strand Theatre, London, Thomas W. Broadhurst returned to this city on Saturday, reaching here on the *St. Paul*. In conversation with a MIRROR reporter Mr. Broadhurst spoke enthusiastically of the season's business in London and of the prospects for the Broadhurst farces in Europe next year.

"A translation of What Happened to Jones," said he, "will be produced in Vienna next February, and the same piece, done into French, will be put on in Paris in October. Why Smith Left Home is now being translated into German, Norwegian, Swedish, Finnish, Dutch, Italian and Danish for production in those countries next season.

"Charles Arnold, who played Jones at the Strand Theatre for ten months, is now appearing with his own company in the play at Johannesburg, South Africa, and I am anxious to hear news of the Anglo-Boer difficulty on his account. Oddly enough, Mr. Arnold was playing in Johannesburg during the time of the Jamison raid, and the Boers confiscated his dynamo and electric apparatus to make a field searchlight.

"The one hundredth performance at the Strand of Why Smith Left Home will be given on July 21, and the company will close a week later. We have made arrangements with Edwin H. Low for the departure of the company on Aug. 5, homeward bound, and the members will have barely two weeks for rest before the play goes on at the Madison Square Theatre. They have played steadily in this country and in England since the first of last August.

"We will open the Strand Theatre on Sept. 4 with The Last Chapter."

AT THE P. W. L.

Mary Asquith Richardson was chairman of the July Drama Meeting of the Professional Woman's League, held at the League's rooms yesterday. A programme of unusual interest was presented. The opening number was a piano solo by Mrs. M. S. Paine. Then followed a Happy Pair, in which Mary Asquith and Stella Kenny appeared. The Martine Twins gave a musical comedy, entitled Going to the Party. The afternoon concluded with The Truant Spouse, written by Clara Thropp. In the cast were Miss Thropp, Gertrude Dawes, Florence Handy, Mary Asquith, and Eva Moncrieffe. A new feature at the League is the serving of tea each afternoon between four and half-past five. The members take turns at officiating at the table.

JEFFERSON DE ANGELIS' COMPANY.

The Jefferson De Angelis Opera company will open a supplementary season at the Manhattan Beach Theatre next Monday in The Jolly Musketeer. Manager John P. Slocum has engaged the following principals to support Mr. De Angelis: Hilda Clark, Maud Hollins, Hilda Hollins, Lenore Soulier, Hubert Wilke, Harry McDonough, Stanley Ford, Albert Wallerstedt, and Herman Steinmann. Aug. 3 will be Mystic Shriners Day at the Beach, and the members of the Order will attend the performance of The Jolly Musketeer in a body, through the kindness of Manager Slocum, who is one of the Nobles of Mecca Temple.

IN SUMMER PLACES.

Frank Loomis, of the Garrick Theatre, accompanied by his wife, is spending the Summer at the Thousand Islands.

Amy Ames and Gus Hennessy have gone to Rockaway Beach for the Summer.

Mr. and Mrs. Owen Westford and Lillian Russell, Jr., are the guests of Charles T. Vincent, the dramatist, at his villa, "Harborside," Glen Cove, L. I.

The Duke and Duchess de Arcos have rented a cottage belonging to Mrs. Agnes Booth-Schoeffel, at Manchester-by-the-Sea, Mass.

Engel Sumner has gone to New Dorp, N. Y., to complete her convalescence, after a severe operation.

Ethel Jackson sailed for England on July 4 on the *Aurania*. Miss Jackson will make only a short visit in her native land, as she returns to begin rehearsals with Daly's Musical Comedy company.

Charles E. Blaney is at his country home, Centre Moriches, L. I.

Edwin Lloyd and Mrs. Lloyd are at Pine Hill, in the Catskills, for the Summer.

Edgar L. Davenport will spend the Summer at Falmouth, Mass.

Paul Raymond and Fred Kay, of Other People's Money, are spending their vacation with their manager, H. H. Forsman, at his cottage on Canandaigua Lake, N. Y. Mr. Forsman will return to the city Aug. 1, to commence rehearsals.

Charles W. Allison is spending the Summer with his brother at Mt. Prospect, Md.

Mrs. Minnie Bowen Pierce, after visiting in Brooklyn, is now at her home in Fargo, N. D.

Mr. and Mrs. Malcolm Williams (Minnie Radcliffe) are at Bath Beach, N. Y.

Tom Karl is at his Summer home, Vineyard Haven, Mass.

Mr. and Mrs. Ed R. Salter (Lottie Williams), accompanied by Mrs. Salter's mother, Nellie Maskell Williams, will spend the month of August at Mt. Clemens and Detroit, the latter place being the home of Mr. and Mrs. Salter. Manager Salter, at present managing W. S. Harkins' tour of the Maritime Provinces, will return to the business staff of Broadhurst Brothers next season, while Mrs. Salter and her mother will be in the cast of Why Smith Left Home.

Damon Lyon will spend a few weeks with Walter Pulitzer at Mount Pleasant, N. Y.

Mr. and Mrs. Ben Hendricks and Mr. and Mrs. William Gray (Bertie Connoy) have gone to Buffalo, N. Y., for three weeks before beginning rehearsals for A Yenuine Yentleman, in which Mr. Hendricks will star next season under Arthur C. Aiston's management.

Ralph Howard is combining business with pleasure as manager for Bartley McCullum's Summer theatre at Cape Cottage Park, Portland, Me.

Jeannette Ferrell is resting at her cottage, Woodside, N. J., where she owns a kennel of cocker spaniels.

Mr. and Mrs. Louis Nosser (Grace Darling Rauworth) are at Long Branch, N. J.

George E. Gouge, well known as business manager for Sol Smith Russell, James A. Herne, Louis Aldrich, and the late Billy Barry, is managing the New Howard, Bethlehem, N. H., during the Summer.

Garland Gaden and Laura Lorraine have left for the West, where they will visit before returning to their home, "The Orchard," in Freeport, L. I.

C. A. Burt, one of the managers of Du Souchet's An Easy Mark company, is seeking relaxation and weakfish on the Shrewsbury River. His partner, Edward Simmons, is rusticating in New Jersey resorts.

Mr. and Mrs. Robert E. Stevens (Emma Maddern), with their children, leave this week for the Adirondacks, where they will spend the Summer.

Lillie Eldridge closed with Amelia Summerville last week and returned to Bath Beach, where she will spend the Summer.

Samuel Freedman has been for the past three weeks among the Rangely Lakes, in the wilds of Maine, roughing it in a log cabin, and spending the time in hunting and fishing. He will remain there for a week longer, and then return to New York to prepare for his season as business-manager of Viola Allen's company. A story by Mr. Freedman, entitled "The Gift Cask of Solyman the Great," will appear in *Munsey's Magazine* shortly.

Mr. and Mrs. Jacques Kruger, Hon. Richard Thorne, Howardi Jacot, John M. Turner, and the Misses Lotepotz, are spending the Summer at Paddell's Beach, a small island about four miles north of Barren Island, N. Y.

Long Island, Portland Harbor, Me., has these professionals among its Summer guests: Emma and Pansy Howard, Blanche Faucett, Lottie Hall, Clara Burton, Minnie Adams, Kittie Evans, Eleanor May, Minnie Leroy Woodford, Edith Bernard, Winnie Richards, Hazel Barrett, George H. Turner, Frank M. Gibbons, Nat Leroy, Charles C. Barrett, and Mr. and Mrs. James Ryan (Jessie Merritt).

Among the theatrical people at Peak's Island, Me., are Del Williams, Mr. and Mrs. Eberle, Mr. and Mrs. Louis F. Morrison (Blanche Hall), Mrs. Tracy, Mr. and Mrs. Norman D. Conniers, Miss E. D. Bosworth, H. Alvin Robinson, Francis Byrne, Frank Callahan, Henry Clay Barnabee, Mr. and Mrs. Charles Craig, Corse Payton, E. P. Sullivan, Alfred Kelcy, Walter I. Locke, Max Alexander, A. B. Clines, James O. Barrows, John Craig, Alden Bass, John Lancaster, Franklyn Ritchie, George Farren, Lawrence Eddinger, George Leonard, Maude Winter, Ann Warrington, Ethel Winter, Florence Stone, Helen Tracy, Lorle Eddington, Virginia Tracy, Harry S. Alward, Mary Young, Marion Griffin, and Samuel Austin.

Mr. and Mrs. Hubert Labadie are spending a brief vacation at the home of Mrs. Labadie's parents, Lake Hill, Ranch Carberry, Manitoba.

Marie De Gamor is at Belmar, N. J., where she will remain until the production of The Man in the Moon's successor at the New York.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) are located for the Summer at their home in Brookline, Mass., where Mrs. Rogers' many friends are improving the opportunity to renew the acquaintance interrupted by her long and successful stock engagements in the West. Mr. and Mrs. Rogers will be seen in congenial characters in The Purple Lady, which is to be taken out early in the Autumn for a tour of the principal cities.

John J. Brophy and Francis X. Hope are at Southampton, N. Y.

Julia Hanchett, having closed a very successful season with the Lyceum Stock of Detroit, Mich., will spend her vacation in Toronto.

William Sellery is at Pine Bush, N. Y., where he kills time fishing, swimming, etc. Manager Botto, of A Trip to Chinatown, joined him recently.

Rose Tiffany, daughter of Annie Ward Tiffany, is spending the Summer at her mother's cottage, at Buzzard's Bay, Mass.

Mr. and Mrs. Frank E. Baker (Edith Ellis Baker) are spending a few weeks at the Michigan resorts. They will return to New York, Aug. 10, to begin rehearsals for George W. Monroe's new production, Mrs. B. O'Shaughnessey (Wash Lady).

Julia Bennett and Lewis Sutherland are summering at their home at New Harmony, Ind. They have been engaged by Manager Andrew MacKay to support Eddie Girard in Natural Gas next season.

Marie Steers and Baby Beatrice are enjoying a Summer holiday at Halifax, Nova Scotia.

Harry G. Keenan has gone to Atlantic City for the Summer months.

The Grayson Sisters are summering at their home in Galveston, Tex.

Mr. and Mrs. Will Ellsler are summering at Atlantic Highlands, N. J.

James M. Conneely is spending the Summer at the home of his mother, Jamaica, N. Y.

Since the closing of Corse Payton's Stock company, May 20, Florence Hamilton, leading lady with the company for the past two seasons, has been resting at her new residence in Cleveland Avenue, Bridgeport, Conn. Owing to Mr. Payton not putting out his Southern company, for which she had signed, Miss Hamilton will take advantage of the rest for some time to come.

"The fat comedian," Eddie Chapman, may be seen daily in the wild blackberry patches of the Navesink Highlands, near Keyport, N. J.

Robert Brower is rusticating at Good Ground, L. I. So is Eddie Tyler.

Charles Webster, the well-known blackface character actor, is raising chickens and garden truck at Keyport, N. J.

Lillian Harper is spending her vacation with Mrs. Milt G. Barlow at the latter's Connecticut homestead.

Hattie E. Schell is making Stamford, Conn., her Summer residence.

Mamie Selback will spend the balance of this month at Bantam Lake, Conn.

Carolyn Elberts, accompanied by her little daughter, and her mother, Mrs. Jennie Elberts, are summering at West End, Long Branch, N. J.

Charles E. Evans and W. D. Mann, of the Herald Square Theatre, left on Friday for a trip to Prince Edward Island. They will return the latter part of the week.

W. E. Horton writes from Mt. Clemens, Mich.: The season at this resort is now at its height. The following were the arrivals during the past week: Sam Morton, Charles Mack, Tom Peasley, Renie Washburn, and Mr. and Mrs. Sam Scribner.

George D. Mitchell, correspondent of THE MIRROR at Paris, Ky., is spending his vacation at the springs.

Neil Smith has left for New York, and De Witt Cooke for Friendship, N. Y., where he goes to join Gorton's Minstrels.

James T. Kelly and Charles A. Mason, who are to star the coming season in An Easy Mark, have received their parts in the new play and are very well pleased with them. Their season will open at Baltimore, Md., Sept. 4.

A vaudeville entertainment will be given at the Opera House here on July 18-20. Among the names on the programme are Kelly and Mason, Garvie and Thompson, Ada Sothern, Whiting Sisters, Rene Washburn, Bernard Dyllyn, Charles W. Young, Raymond Teal, Billy Taylor, and W. C. Cameron.

ENGAGEMENTS.

Lucille Saunders, by Frank L. Perley, for the Alice Nielsen Opera company.

Helen Reimer, for Willie Collier's company.

Irma La Pier, for Kate Brewster in 'Way Down East.

Charles O. Willard, with George W. Wilson.

By T. W. Dinkins, for Kelly's Kids: P. A. Paulscraft, Carter Courtrier, Fred Rounds, John Barrett, John Walsh, William Harvey, Harry Crandall, Martie O'Neill, Udell and Pierce, Sam J. Adams, John F. Flatow, Kitty Wolff, Laura Bennett, Jean Cunningham, Lillian Sterling, Effie Reynolds, Ruth Rosalina, Agnes Mack, Trixie Milburne, Jennie Barry, Jeanette Adams, and Alice Foote.

Irving Chauncey, to play the light comedy part in Why Smith Left Home. He will be seen in a prominent stock company next year as leading juvenile.

For the Klimt-Hearn company: Harry Coffin, David Conger, Bert Wesner, Charley Leekins, Will F. Powell, W. H. Lewis, Julian Derrick, Cora Ernest, Eva Lewis, Cora Maxwell, and Madeline Lewis.

For the Corse Payton Comedy company: Wilton Taylor, Charles Barringer, Mary Tucker, Marguerite Fields, Charles R. Hirst, musical director, and Etta Reed, re-engaged as leading woman.

Zoza Kennilworth, with Reno Spencer, for leads, playing Laertes, Iago, Richmond, and Buckingham.

Jacques Kruger, with James O'Neill in The Musketeers.

Will P. Webster, by Martin Julian and James S. Hutton, to be located for the coming season at their new Lyric Theatre, Chicago.

For the Mabel Paige company, management of Marshall and Company: Mr. and Mrs. Charles Frey, Charles B. Middleton, Mrs. Dora Paige, J. Wylie Guildtouch, Sam C. Miller, Lottie Varcheran, Rose Bernard, E. O. Browne, Edward Yeager, Filmore Irwin, and Raymond Bedell, musical director, opening Aug. 28.

Dick Brown, with George W. Monroe.

THE YOUNGEST OLD TIMER.

MRS. ADELE CLARKE.

In the years immediately following the rebellion, when Uncle Tom's Cabin was held almost as a sacred allegory in popular esteem, and long before cheap sensational effects had destroyed the dramatic value of the play, there was a Topsey whose mingled pathos and mirth are remembered still with retrospective delight by those who were fortunate enough to see her. The ragged calico dress that she used to wear has long been laid away, the character itself has been dragged down to vulgarity by those who have assumed the role in latter years, but Mrs. Adéle Clarke, the Topsey of the past, holds an honored place on the dramatic stage and by her estimable performances in more modern parts retains her full share of the public's favor.

By happy chance a MIRROR reporter, returning to New York recently from the oceanside, found himself face to face in the railway car with Mrs. Clarke and her son, Harry Corson Clarke, who were journeying townward after a short visit in Philadelphia. The conversation, beginning with the accustomed remarks that Summer travelers indulge in upon the excessive heat and dust, soon drifted to the pleasanter topics of mutual friends, old and new, and of personal experiences here, there, and everywhere. Mrs. Clarke talked with an enthusiasm that many a younger woman might well imitate, and as she spoke of her holiday pleasures and of her plans for the seasons to come, her vivacity made one almost doubt that she could be the Topsey of thirty-five years ago. It was after she had related, with most humorous expression, a little anecdote of her Uncle Tom's Cabin days that the reporter suggested an impromptu interview as an occupation for the rest of the journey. Mrs. Clarke consented cheerfully, and while the train sped through the countless one-night-stands of New Jersey the MIRROR man heard and set down the story of "the youngest old-timer."

"I was not born to the theatre," began Mrs. Clarke, "as my ancestors were all of Puritan blood and were little inclined toward dramatic amusement. They were important people in the early history of the country, many of the men in the family holding positions of honor in the colonial days and later under the United States Government. As their descendant I am entitled to and have become a member of the Colonial Dames and the Daughters of the Revolution. My entrance into the world occurred fifty-seven years ago in New York city. There I passed my childhood and girlhood, receiving my education in one of the old-fashioned boarding schools for young women that was famous at that time. It was there that I acquired, or rather developed, a love for acting by taking part in a number of private theatrical performances given by the pupils. Upon graduating from the school my one inclination was toward the stage, and in order to prepare myself thoroughly for a dramatic career I studied elocution and stage deportment for nearly three years under Clara Fisher Maeder and Professor Siddons.

"In 1861 I appeared in public for the first time professionally, at Springfield, Mass., in Charlotte Cushman's support. Eugene Eberle, E. L. Davenport, Mr. and Mrs. John Gilbert, and a number of other important players of the period were in the company, and my introduction to theatrical life was therefore as pleasant as one could desire. During my early years in the theatre I had the good fortune to know many of the famous old players who are now gone, and, some of them, almost forgotten. I never played with Edwin Forrest, but I knew him socially, and one day he said to me, placing his hand on my shoulder, 'My child, never despise a small part. Every word and action has its own value. I have carried a banner, and I hope I did it creditably.'

"Among the stars in whose support I appeared years ago were Edwin Booth—such a gentle, earnest man—E. L. Davenport, genial John Brougham, Laura Keene, and Matilda Heron, whose heart seemed larger than her body. To work with such congenial souls was an inspiration and a stimulant to a beginner, and I am sure that I fully appreciated my schooling with them.

"In 1865, shortly after closing an engagement with Edwin Booth, I played Topsey, quite by accident, in Boston. My success the first night led me to continue in the part, and in this way I became identified with the character, in which I starred for a goodly portion of the next twelve years. Aside from the annoyance of making up in black-face, I enjoyed the role immensely, and I think that my success in it was largely due to the fact that I made Topsey a child and played naturally. From the first I was trained, and believed in, the natural school of acting, and I simply acted the part as nearly like a negro girl of eight years as I could.

"In this connection I recall a funny incident that occurred in a Canadian town during a performance of Uncle Tom's Cabin. Harry, who was then a boy of seventeen, was acting as treasurer of our company, and during an entr'acte happened to be in the lobby when two men came out of the door arguing interestedly with each other. One of them approached Harry and said, 'You are connected with this company? Yes? Well, my friend and I want you to decide a wager. He bets that the girl who is playing Topsey is fifteen years old and I bet that she is not over ten. Who is right?' 'That girl is my mother,' replied Harry, and the two men were both so astonished that the wager was canceled.

"After my Uncle Tom's Cabin days I played for several seasons in A. M. Palmer's companies at the Union Square and Madison Square theatres. In 1888, under Mr. Palmer's management, I played Miss Ashford in The Private Secretary, and continued in that role under William Gillette and Charles Frohman for the next five years.

"During the Summer I engaged in stock work, playing character parts, and in the Winter of 1893-94 I gave readings, principally in negro dialect, under Nelson Wheatcroft's direction. In the following Autumn Harry went to Denver to play leading roles with the Lyceum Stock company there, and I, wishing for a rest from the stage, went West with him. I passed two happy years teaching in Denver and then returned to New York, where, up to last season, I played special engagements. In January, 1898, I joined Harry's company and ever since have played Alvina in What Happened to Jones.

"My thirty-eight years on the stage have been as pleasant, I am sure, as they would have been if passed in any other walk of life. I have followed a careful system of living, never relying upon, nor caring for, any stimulant, and when resting I have rested with my whole heart.

"There is a great deal, I think, in knowing how to rest. People in our profession rarely learn the secret, because they carry the atmosphere of the theatre with them wherever they go. Their vacations are spent too frequently in 'theatrical colonies,' where the air is full of gossip of last season's success and plans for the season to come. I have always kept my private life away from the theatre, and by so doing have not only enjoyed the variety but have learned many things that have helped me in my professional work. Certainly, since an actress is called upon to impersonate women of the home and of society, it is necessary for her to know personally women of these classes. Again and again I have learned more detail of characterization at card parties than days of patient labor on the stage would have taught me.

"In my vacation times I do some literary work, in the way of dramatizing stories for curtain-raisers and one-act plays. I am also very fond of going to the theatre, purely in a non-professional way, to witness the performances of my friends from the front. Thomas Keene was a friend of years standing, whose work I greatly admired. Duse, Bernhardt, and Mrs. Fiske are always associated in my mind as the three emotional graces of the drama. The latter, in her emotional roles, can tear my very heart-strings. I enjoy the theatre as an auditor none the less because so large a part of my life has been spent behind the proscenium arch."

At this point Mr. Clarke called attention to the fact that the train had reached its destination quite ten minutes before, and in the bustle of alighting the reporter had only time to ask Mrs. Clarke if she intended to continue her professional work in the future.

"Oh, yes, indeed!" answered the youngest old-timer. "I will be an active member of the profession for many years to come, I hope. For next season I have been engaged by Lewis Morrison to play the Countess in Frederick the Great, and shall soon be off to join his company for rehearsals."

JACOB LITT'S ENTERPRISES.

A. W. Dingwall, general manager of Jacob Litt's enterprises, arrived from Europe last week on the *Germanic*. Among the arrangements that Mr. Dingwall made while abroad was to contract with Cecil Raleigh to write for Mr. Litt each year a spectacular melodrama. These plays are to be exclusively for Mr. Litt, and are entirely distinct from Mr. Raleigh's annual melodrama for the Drury Lane Theatre, London. The first play is to be completed in the Summer of 1900, and probably will be produced at the Broadway Theatre in the Autumn of that year.

Mr. Dingwall also contracted with Robert Buchanan for the American rights to Father Anthony, now being dramatized from his novel of the same name, by the author and "Charles Marlowe" (Harriet Jay).

Mr. Litt will produce Zorah, Edwin Arden's new play, at McVicker's Theatre, Chicago, on Sept. 3. Sporting Life, with Elita Proctor Otis and Joseph Kilgour in the leading roles, will open at the Boston Theatre, Sept. 4, for a run. Shenandoah will play the North and Middle West, and then work East, opening probably in Minneapolis, Sept. 4. The entire Broadway Theatre production will be carried. In Old Kentucky, with Elsa Ryan as Madge, will go to the Coast next season, opening Sept. 4. Mistakes Will Happen, with Charles Dickson in the lead, will open Sept. 4, and play the Northern Pacific Circuit to Portland, Ore., and return by way of the Short Line and the Union Pacific.

NOTES OF NEW THEATRES.

The new Birmingham, Ala., theatre is rapidly approaching completion. It is being built by J. R. and C. J. Smith, and will have a seating capacity of 2,000. The theatre will be on the ground floor, and in cost and beauty, it is reported, will rank with the best playhouses in the South. Meanwhile the Birmingham Auditorium is also being transformed into a theatre, and will be managed next season by Ben Theiss, one of the managers of the old Opera House at Birmingham. It will seat even more people than the new theatre and will be in the Hopkins circuit, it is said.

Subscriptions are being solicited by the Modern Woodmen, of Neenah, Wis., for the erection of a theatre there. The Woodmen have offered $5,000 if the citizens will subscribe an equal amount.

The new Dukate Theatre, Biloxi, Miss., was opened July 4. The building is constructed of brick and stone, and the theatre will seat 700. The stage is 30 x 45 x 46 feet, and is supplied with Susman and Landis' scenery. W. K. M. Dukate is the manager.

J. K. Emmet and Lottie Gilson, in Fritz in a Madhouse, opened their tour of the maritime provinces at Halifax, N. S., July 10, and were enthusiastically received by a packed house. Miss Gilson's songs scored a big hit, and her acting was much liked, as was also Mr. Emmet as Fritz.

A new open air theatre, with a seating capacity of six hundred, is being constructed at Salem Willows, Mass.

A new theatre will open at New Iberia, La., early in September.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

Frederick Bond's Stock company began their seventh week at the Leland Opera House, Albany, N. Y., to 2,300 people, with a triple bill, July 10-12, the feature being the first production on any stage of a one-act Chinese play, The Golden Flower, by W. N. Lawrence and Mead Beasley, which scored an immediate hit. The scene is in the house of Lun Hing, a merchant in San Francisco. A young girl, Kim Far, has been sent to Lun Hing from China for sale. She meets her first love, Kwong Ho, secretary to Lun Hing, who, observing their mutual affection, resolves that they shall marry. But there appears Wang Shi, an unscrupulous woman marriage broker, who cherishes love for Kwong Ho. Rejected by him, she employs her scandalous imagination to ruin in his eyes the character of Kim Far. At first he believes the vilifier, and there is a scene of uncommon intensity, but Kwong Ho, learning the truth, hastens to beg pardon of Kim Far for having doubted her. He sees her lying upon a couch and thinks she has swooned. He tells her in passionate earnestness of his undying love and his repentance. But she does not reply. Kim Far, heartbroken by his doubt, has killed herself by inhaling the poisonous perfume of the Golden Flower. Kwong Ho, at length realizing the truth, sinks beside his dead love in an agony of grief, while Wang Shi, as if satisfied by her awful work, looks sardonically on from the doorway. The play is stronger in some respects than preceding efforts in similar vein, and it was enacted splendidly by Dallas Tyler as Kim Far, William Courtenay as Kwong Ho, Francis Kingdon as Lun Hing, and Miriam Nesbitt as Wang Shi—an exceptionally fine impersonation. Great care had been taken with costumes, scenery and local color of every sort. The Golden Flower may be seen in New York next season.

My Awful Dad and The Peytons of Virginia—a two-act comedy, its first professional performance—by J. MacN. Thompson, completed the bill. The former, abbreviated to one act, was well played by Mr. Bond, Louis Albion and Miss Tyler, while the latter scored admirably through fine work by Mr. Kingdon, Mr. Albion, Mr. Courtenay, Gus Frankel, Robert W. Smiley, Miss Nesbitt, May Sargent, and Eva Vincent.

The Snowball, preceded by A Woman's Won't, was acted July 13-15. Cecilia Griffith joined to play Penelope in The Snowball, with Adelaide Keim as Mrs. Featherstone, and Miss Sargent as Ethel. The underlines are: July 17-19, Nita's First, and Withered Leaves; July 20-22, London Assurance.

* * *

McCullum's Stock company, at Cape Cottage, Portland, Me., presented Bartley McCullum's version of The Three Guardsmen week of July 10, to packed houses. Hits were made by James Bankson as D'Artagnan, Lisle Leigh as Lady De Winter, Lotta Linthicum as Anne of Austria, Beatrice Ingram as Constance, Stephen Wright as Cardinal Richelieu, and Lynn Pratt, A. H. Stuart, and Thomas Reynolds as Athos, Porthos, and Aramis. So great is the demand for seats that the play was continued for the week of July 17.

Franklyn Ritchie won success in the role of Robert Grey in The Wife, with the James O. Barrows Stock company at the Gem Theatre, last week. The local press was loud in its praise of Mr. Ritchie's performance.

Lisle Leigh's most recent roles with the McCullum Stock company have been Admande in Led Astray, and Lady De Winter in The King's Musketeers. In both characters she gave notably brilliant performances.

* * *

Walter Edwards writes to THE MIRROR to contradict the report that he will head a stock company at the East End Theatre, Pittsburg, next season. Mr. Edwards states that even if the theatre is reopened as a stock house—which he doubts—he could not be connected with it, as he is under contract to the management of the Girard Avenue Theatre, Philadelphia, where he won much success last season.

* * *

T. Daniel Frawley wired THE MIRROR on July 10 that the opening day's sale for his engagement at the California Theatre, San Francisco, was the largest in the history of the Frawley company. Mr. Frawley has engaged Adelaide Mould, daughter of Marion Manola, to play ingenue roles.

* * *

The Neil Florence Stock company opened a Summer season at Bangor, Me., on July 17. In the company are Neil Florence, Earl Ryder, Douglass Lloyd, Langley Taylor, Frances Whitehouse, and Louise Meredith.

* * *

At the recent production of The Three Musketeers by the Stock company at Manhattan Beach, Denver, Emmett King doubled the parts of Porthos and the Duke of Buckingham, an unusual, if not an original, undertaking.

* * *

Fanny McIntyre has been engaged as leading woman of the Shubert Stock company at the Baker Theatre. She opened yesterday in Aristocracy.

* * *

Recent engagements for the Meffert Stock company, Louisville, are J. M. Brophy, Robert McWade, Miron Leffingwell and Frank Kendrick.

* * *

Grace Atwell will be a member of the Stock company at the Girard Avenue Theatre, Philadelphia, next season.

* * *

Grace Huntington has been engaged by Henry V. Donnelly for his Stock company at the Murray Hill Theatre next season.

* * *

John H. W. Byrne, George Mitchell, Harold M. Shaw, Alva Lenoria, and Leah Starr, has signed with Charles Arthur's Lyric Theatre Stock company, Philadelphia, Pa.

* * *

Georgia Welles will play the engenue roles with the Murray Hill Stock company next season.

* * *

Ralph E. Cummings is in town engaging people for the Robert Cummings Stock company at the Princess' Theatre, Toronto.

* * *

The special engagement of Jessie Bonstelle for the stock company at the Lyceum Theatre, proved remarkably successful, large audiences having been attracted to the house during week of July 3, the worst of the Summer season, to witness Miss Bonstelle's portrayal of Camille. This is one of the most successful of Miss Bonstelle's roles in ultra-emotional work. The entire press of Rochester was unanimous in pronouncing hers an ideal Camille, differing in many respects from that of other actresses who have become famous in the part.

* * *

Colonel W. H. Meffert has returned to Louisville, after engaging the following people for his stock company at the Temple Theatre: James E. Brophy, Frank Kendrick, Edward Duane, James A. Keane, Edward McWade, Louise Mitchell, Esther Moore, Ada Levick, and Edith Ward.

* * *

Kendal Weston made an emphatic hit as Prosper Couramont in A Scrap of Paper, with the Wilton Stock company, at Worcester, Mass., last week, as well as receiving the unstinted praise of press and public for his artistic staging of the second act. Several handsome presents were sent him on the conclusion of his six weeks' engagement with the company, that closed on Saturday.

* * *

Walter D. Greene received an enthusiastic welcome when he reappeared with the Woodward Stock company, in Omaha, last week. From his former excellent work with this company, Mr. Greene is a great favorite in Omaha.

BILL POSTERS' CONVENTION.

The ninth annual convention of the Associated Bill Posters of the United States and Canada opened at the Auditorium Hotel, Chicago, on the morning of July 11. There were present three hundred members, representing nearly as many cities and towns, and during the session one hundred new members were taken in. The organization has now about six hundred members, showing a very creditable growth since its organization in 1894. The convention lasted for three days, during which time the visitors were entertained by the resident bill posters and divided their attention pleasantly between business and pleasure.

The principal case brought before the association for settlement was that of the St. Louis Bill Posting Company, which had been suspended last year because of charges made by the American Advertising and Bill Posting Company, of Chicago, against certain of its methods. After a long and bitter fight the St. Louis concern was reinstated.

Among the officers and prominent members present at the convention were President J. F. O'Melia, Vice-President J. H. Simpson, Treasurer Charles F. Bryan, Robert C. Campbell, Samuel Pratt, George M. Leonard, Al. Bryan, Edward A. Stahlbrodt, O. G. Gude, Edward C. Donnelly, R. J. Gunning, and Col. Burr Robbins.

CUES.

Leonore Jackson, the young Chicago girl, who has played the violin before crowned heads and such on the European continent, appeared yesterday at Windsor Castle before Queen Victoria, being accompanied by Sir Walter Parratt's Court Orchestra.

The Thespians, of Philadelphia, have commissioned Harry B. Marshall to write their burlesque for next season. Mr. Marshall wrote The Isle of Thespia, which they successfully produced in January, 1898.

The daughter of Samuel F. Nixon, of Philadelphia, is seriously ill and little hope is entertained for her recovery.

The published report of the sale of the Auditorium in Philadelphia is denied by Manager William J. Gilmore. "There is nothing settled yet," he writes to THE MIRROR.

The Bijou Theatre will be reopened by a new musical play, by Stanislaus Stange and Reginald De Koven, entitled The Five Little Sisters Barrett.

Hayter and Company have purchased the title, paper, wardrobe and scenery of the Turkish Knights Extravaganza company, which they will place on the Western circuit with fifty people, and two bands, touring in their own cars.

Wells J. Hawks, for the past ten years connected with Baltimore newspapers, has been appointed to a position in the management of the Academy of Music, in that city. He will have charge of the front of the house and attend to the press work. Mr. Hawks' last place was on the staff of the *Morning Herald*, where he was the assistant city editor and dramatic critic for several years. Upon his departure from the staff he was given a banquet by his associates, the guests including every one in the editorial department from the managing editor to the office boys.

Primrose and Dockstader's season at Manhattan Beach is said to be very successful.

Edwin Forrest Lodge, No. 2, A. O. O. F., met on Sunday and transacted routine business.

A. L. Sutherland arrived in town from London last week. He will spend five weeks here, taking a vacation and endeavoring to place plays.

Sam Bernard will probably be the star of a new musical comedy to be produced at the Bijou Theatre early next season.

The condition of Mrs. E. D. Price, who is seriously ill with spinal trouble, showed some slight improvement last week. Mrs. Price is still at Asbury Park, and Mr. Price spends the latter half of each week with her.

Florence Wragland is slowly recovering from the effects of gastritis and peritonitis. She will take private lessons in Brooklyn to prepare her for the legitimate stage, having decided to forsake burlesque.

Matt Sheeley will take out Maloney's Wedding next season.

ENGAGEMENTS.

C. J. W. Roe, re-engaged for his third season as business-manager with the Daniel R. Ryan company. Ella Fontainebleau, for the same company.

Lillian Edwards, for the Waite Opera company, now at Celeron, N. Y., as prima donna.

Laura Alberta, Jessie Bonstelle, Florence Rossland, Magda Henry, W. F. Walcott, Verne Armstrong, W. H. Vedder, Guy Hall, Charles Baxter, and Elmer Golden, with Howard Hall in A Soldier of the Empire.

Ethel Barrington, to play June in Blue Jeans.

Lizzie Sanger, re-engaged by Dunne and Ryley for By the Sad Sea Waves.

Lillian Kingsbury, C. B. Cramer, and W. Fred Jones, for Don't Tell My Wife.

THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Bonnie Thornton plays a return engagement in her new monologue specialty, and heads a bill which includes George Evans, comedian; Agnes Ardeck and Emmett Devoy in a new sketch, called A Wife Pro Tem; Katie Rooney, comedian, assisted by John Harding; Walz and Ardelle, comedy duo; Nellie Hill and Hattie Mills, comediennes; Batcheller Sisters, musicians; Barrett and Learned, Irish comedy duo; Bob Alden and Strap Hill, rag-time specialty; Irving, magician; Tina Corri and Val Stanton, as the Dairymaid and the Rooster; Annie Morris, soubrette; Edith Ives and Goldwin Patten, comedy duo, and the vitagraph.

Koster and Bial's.

The roof-garden bill includes Annie St. Tel, dancer; Pearl Haight, comedienne; Ed Estus, equilibrist; Harding and Ah Sid, comedy acrobats; Mlle. Olive, juggler; Fialkowsky, animal imitator; Couture Brothers, acrobats; Hanson and Nelson, soubrettes; Silvern and Emerie, ring performers; Flora Parker, serio comic; a newly imported troupe of French quadrille dancers, and the Neapolitan Troubadours.

American Roof-Garden.

Elizabeth M. Murray, monologist and singer of coon songs, and "Jess" Dandy, the Hebrew impersonator, are retained on account of their success. The newcomers are Pantzer Brothers, head-balancers; Al. Wilson, German comedian; Ruth White, soprano; the Althea Twins, dancers; Marie Stori, violinist-vocalist, and Mardo, clown juggler.

Madison Square Roof-Garden.

Manager E. J. Nugent, who is now in full control of this resort, announces that Isham's Octoroons will be the main feature of the bill this week, with a number of good vaudeville turns besides.

Keith's Union Square.

Robert Downing returns in a scene from The Gladiator, and Ryan and Richfield present a new farce called A Headless Man. The bill also includes Bessie Bonehill, comedienne; Reno and Richards, comedy acrobats; the great Kara, juggler (second week); the Hawaiian Trio, operatic artists; Wesson, Walters and Simon, in a new sketch called A Suite Adventure; H. W. V. Fitzgerald, in a novel specialty called At Santiago; the biograph; Quigley Brothers, Gloss Brothers, Phillips and Naynon's trained birds, Julian Rose, and Mons. Belknap.

Proctor's.

Charles Wayne and Anna Caldwell in their sketch, To Boston On Business, and George Henry Trader and company in Oscar's Birthday, are the headliners. The others are Webb and Hassan, head-balancers; Hooper and Davis, acrobatic dancing duo; Blanche Ring, coon songs; the Goolmans, musical experts; Gorman and Leonard, Irish duo; Freeze Brothers, tambo jugglers; Six and Gedney, banjo duets; Mattie Lockette, soubrette; Terry and Lambert, operatic sketch; Hedrix and Prescott, dancers, and the stereopticon.

Palace.

George Fuller Golden, the comedian, heads a bill which includes Mr. and Mrs. Neuville, comedy duo; Lynch and Jewell, dancers; Rice and Cady, Dutch farceurs; Alex Kearney, monologist; Bates and Bates, musicians; Ford and Francis, operatic travesty; Edward Lloyd, baritone; De Baer, magician; Le Roy R. Stoddard's Adirondack views; Melville and Conway, comedy juggling; Mr. and Mrs. Stuart Darrow; the Lovelts, and others.

Aerial Magnolia Grove.

Madame Herrmann, the prestidigitatrice, makes her debut in New York as a vaudeville star. She presents an entertainment of magic called A Night in Japan. The bill also includes Fay Templeton, Mlle. Lotty, Bell Sisters, Les Trois Ronays, Bruno and Gehrue, Smith and Campbell, the eight Phaseys, Carmelita and Rafael, Kelly and Ashby, Walton's monkey gymnasts, Mlle. Erna's musical dogs, La Petite Adelaide, Manhattan Trio, English and Cooke, Marwig's ballet, Tiller Excentriques, Pony ballet, and Walter Stanton.

Hammerstein's Venetian Terrace.

The bill includes Johnson Brothers, bicyclists; Gautier, horse trainer; three Rio Brothers, ring performers; Bartho, dancer; Belle Davis, comedienne; Rappo Sisters, Russian dancers; George Brothers, tower jumpers; Astarte, gymnast; four Nelson Sisters, acrobats; Galetti's monkeys, and Mlle. Granada.

Casino Roof-Garden.

Edward E. Rice is now in charge here, and his "Summer Nights" will henceforth be a feature of the city's amusements. His first bill includes Nellie Hawthorne, Maude Courtney, Amorita, the Harvey Sisters, Knox G. Wilson, Cooper and Reynolds, the Hale Sisters, the Sisters Meredith, and many others. E. D. Price will be in charge of affairs, and the prospects for a successful finish to the season are very bright.

Grand Central Palace.

The roof-garden bill includes the vitagraph, Eleanor Falk, McBride and Goodrich, Mulvey and Inman, Ford and Dot West, De Witt and Kirwan, and the Everett Trio.

LAST WEEK'S BILLS.

MADISON SQUARE ROOF-GARDEN.—A generally satisfactory bill pleased fair audiences last week. Eckert and Berg, in their operatic burlesque, made a sound hit and were generously encored. Alexandra Martens and Nellie Hanlon proved that women can learn to be sharpshooters, by hitting everything they aimed at with their rifles. This was their first appearance as a team in this country, although Miss Martens has been seen here before. Grace Leonard sang several songs in a very effective manner, winning plenty of applause. She is a dashing serio-comic and her popularity is on the increase. George Bryton, the petite soubrette, whose English accent is a treat to hear, sang some coster songs with good effect, including Chevalier's latest hit, "The Costermonger's Mansion." Fitzroy and Lottie Tobin played cleverly on various musical instruments. The bill also included James Richmond Glenroy, who made a hit; Signor Ricci; Mazie King, a clever dancer; O'Rourke and Burnett, the Golden Gate Quartette, Arlington Sisters, Annie Lloyd, and Isham's Octoroons.

KOSTER AND BIAL'S.—Two of America's most popular soubrettes were the features of last week's programme. They were Josephine Sabel and Kittie Mitchell, and as both have innumerable friends, their hits were pronounced. Their methods being entirely dissimilar, they both succeeded in pleasing without in any manner conflicting. The Passparts won applause for some very smart dancing. Farnum and Seymour did a fairly good comedy-acrobatic act. Joseph Goetz's balancing act met with favor. Maryland and Katherine Tyson introduced a very neat sister turn. Mlle. Irene and her trick dog held the attention of the audience throughout their act, which is the only one of its kind. Others on the programme were the Franchonetti Sisters, Arras and Alice, Johnson and Dean, Katherine Warren, and Bec and Fon.

KEITH'S UNION SQUARE.—Kara, the great juggler, was the star of the bill, and deservedly so, as he is a past master of the art of throwing articles in the air and catching them in unexpected ways. He made very few misses and worked with a rapidity and ease that completely captivated the audience. His assistant deserves a word of praise for his excellent comedy work. The Nawns were seen once more in their very familiar sketch, A Touch of Nature, which retains its popularity remarkably well. Gilmore and Leonard put in a few farewell appearances as a team in their involved tangle of queer language. Louise Gunning, who sings like an angel, and looks as well as she sings, continued, during her second week, to make an emphatic hit in her Scotch ballads, which she sings with rare expression and charm. She is a distinct acquisition to vaudeville, and ought to have no difficulty in booking a full season at a star salary. Edward M. Favor and Edith Sinclair were seen once more in A High Roller, in which they won the usual laughs, especially with the shaving incident. Frank Monroe made his vaudeville debut in a comedietta of his own making, called One Wife Too Many. The plot is simple and hinges upon the good old reliable mistaken identity complication, which has been cleverly used by Mr. Monroe, who has worked in a number of good comedy situations. He acted with much spirit and succeeded in winning a good many laughs. His assistants, Herman Hirshberg, May McCabe, and Viola Miles, were fair. Dolph and Susie Levino made a hit in their lively sketch, The Rival Arts, which they play with much ginger. Curtis G. Morse, a monologist new to this city, made a decidedly favorable impression with a lot of good stories, many of which are new. Mr. Morse has a keen sense of humor and knows exactly how to bring out the point of a story so that the laughs will come in the proper places. Linton and McIntyre scored a hit in their very bright and pleasing sketch, in which Miss McIntyre proves that she is a rarely talented little artist. Others on the bill were Yorke and Adams, Keno and Welch, John H. W. Tyrne, the four Florences, and Maud Meredith. The biograph showed a very effective picture of the recent contest between the *Columbia* and *Defender*, and the stereopticon was used to open the performance as usual. Business was excellent.

HAMMERSTEIN'S VENETIAN TERRACE.—Johnson Brothers, trick cyclists, repeated the big hit they made on the opening night of this resort, and were rewarded with plenty of applause. Gautier's manœuvres with his trained horse scored as usual. The antics of Galletti's monkeys, music by Dr. Miller's auto-humano orchestra, acrobatics by the four Nelson Sisters, songs by Dell Davis, dances by Bartho, the smart work of Morris' ponies, and specialties by Georgius, Dadigo, and Astarte were the other features of the bill.

PALACE.—George Henry Trader was the star of the bill, presenting Oscar's Birthday, the farce in which he made a howling success at another house a few weeks ago. He was equally successful at the Palace, and roars of laughter followed his efforts and those of his clever associates for nearly half an hour. Mr. Trader was ably assisted by Elizabeth Woodson, a charmingly attractive girl; Lizzie Annandale, Frank Rolleston, and Catherine Carlisle. Oscar's Birthday is certainly a winner. Willis P. Sweatnam's method of cracking up jokes found great favor, and he was applauded to the echo. Barney and Dick Ferguson presented a diverting knockabout specialty. The Casino Comedy Four sang in harmony and introduced a lot of comedy business. The Avon Sisters, who have very fine voices, made a hit in their operetta. Musical novelties of a pleasing character were introduced by the Goolmans. Tambourines were spun with great deftness by the Freeze Brothers, who certainly know their business. Songs and dances by Hooker and Davis, banjo solos by Six and Gedney, coon songs by Blanche Ring, soap statuettes by Marion Eils, and Chase's views were also in the bill.

AERIAL MAGNOLIA GROVE.—Fay Templeton made her vaudeville debut with very great success. There was a large contingent of her admirers present, and she did not want for applause. She sang two medleys, one ridiculing the frequent use of the word "baby" in songs of recent composition, and the other deploring the craze for coon songs, and introducing several of the most popular ones. She also sang a new song called "My Lady." Her entire turn was a big hit, and she was forced to bow her thanks several times when she had finished. Maude Courtney made her first appearance on this roof and scored a genuine and emphatic hit with her medley of old songs. A good many people thought that Miss Courtney's specialty would become *passe* as soon as the war was over, but her success last week has proven that the good old songs, like "My Old Kentucky Home," "Maryland," and "Dixie" are always welcome. Of course a great deal depends on how the songs are sung, and as Miss Courtney is an exceptionally gifted singer and is, moreover, blessed with attractive stage presence, the old songs take on a new lease of life when she sings them. Miss Courtney shared the honors last week with Fay Templeton and Cissie Loftus. The latter, by the way, closed her long and successful engagement on Sunday evening. The Sisters Bell, a couple of English soubrettes, made their first appearance here and made a mild hit. Others on the bill were Kelly and Ashby, who made a big hit; Carmelita and Senor Rafela, in an odd dance; the Miles-Stavordale Quintette, Mlle. Lotty, La Petite Adelaide, the Ronay Sisters, Walton's monkeys, Mlle. Erna's dogs, Bruno and Gehrue, William English, Walter Stanton, Newhouse and Ward, the Tiller Quartette, Phasey Troupe, and the ballets.

PROCTOR'S.—Frederick Hallen and Mollie Fuller proved good drawing cards and amused the audiences with George M. Cohan's bright sketch, His Wife's Hero, which is a very funny farce. Musical Dale played soft, sweet music on the bells, and was encored. Maude Amber repeated her hit by warbling coon songs with great unction. Daly and Devere scored a hit in their laughable Irish sketch. The Sankey Brothers did several very difficult tricks in the acrobatic line. Alexander Kearney was heard to advantage in a new monologue in which his great talent for character work was shown to advantage. The bill also included Falk and Lillian, Masse, Ricci and Chandler, the Averys, Jack Marshall's Quintette, and De Biere. Fred Watson presided at the piano as usual.

TONY PASTOR'S.—William Frederic, the character actor who has done excellent work in support of Edwin M. Royle and Gerald Griffin, blossomed out as a star on his own account last week in a new comedietta called Dr. Bird, written by Katherine Stagg. The story deals with the efforts of an attractive but middle-aged widow to secure a second husband. She has an eye on Dr. Bird, who is a wealthy bachelor, and in order to deceive him and others she dresses her daughter, who is eighteen, in twelve-year-old skirts and expects her to behave like a child. The daughter has a beau, and as she knows that it will be no use trying to get married until her mother's case is settled, she and her young man put up a job on poor old Dr. Bird, who falls into it nicely and is secured by the widow before he knows it. The ending is happy and four hearts beat as one. Mr. Frederic was easy and natural as the bewhiskered doctor, who innocently falls a victim to woman's wiles. He had several good lines and he delivered them with proper effect. His support was excellent. Eva Westcott was especially good as the eighteen-year-old "kid" and made a decided hit with her pert manner and general smartness. Flora Staniford was entirely adequate to the demands of the part of the widow, and Walter McCullough made an acceptable lover. The little play as a whole is very pleasing. Irene Franklin, the magnetic little comedienne, was warmly welcomed and repeated the hit she made here a few months ago, in some new songs. The stage piano was treated to a fine shaking up by Ben Harney, and it is safe to say that the spiders will not roost in it for several weeks to come. Edith Murray assisted the great "rag-tempo" specialist with some eccentric dances. An excellent idea of the way boys and girls talk on the East Side of town was given by Lawrence and Harrington, who know the language of that section thoroughly. Fun of a farcical kind was furnished by Barr and Evans, both of whom are very clever. Miss Evans is a genuinely funny comedienne, and her partner has few equals as a knockabout comedian. Sic Conditt and Lillian Morey made one of the hits of the bill in a sketch that was more than half serious. It is called The Ties That Bind, and was written for them by Harrison J. Wolfe. The scene is laid in an humble home. The husband is a hard-working man and his wife is discontented with her lot in life. When he comes in laughing and joking she makes a sudden resolution to settle matters at once. She broaches the subject of a separation and begins to prepare to go away. Everything goes smoothly until they begin to divide up the articles which had belonged to their child, who had died. This touching little incident brings about a reconciliation, and they embrace as the curtain falls. This clever team deserve credit not only for venturing into vaudeville with so serious a bit of work, but for their excellent playing of it. They won the enthusiastic approval of the audience. Jordan and Welch introduced a double Hebrew act on the order of that done by Yorke and Adams, although it is in no way a copy. They sang the character song, "Oh, Such a Business!" and others with considerable success. The Franciola Sisters, Charles Robinson, Belle Hathaway's monkeys, Beeson and Lulu, John and Lillian Black, Hurd, and the vitagraph were also in the bill.

AMERICAN ROOF-GARDEN.—"Jess" Dandy continued to make a phenomenal hit with his parodies, and he had to sing almost every song he knew. Elizabeth M. Murray, one of the brightest young women on the vaudeville stage, was a genuine treat to those who are weary of the conventional methods of so-called "entertainers." She can tell stories as well as any male monologist now before the public, and she has no superior as a warbler of coon songs. She has real magnetism, and as soon as she appears everybody feels that they are going to have a good time. McIntyre and Heath were as funny as ever in their black-face sketch. Caron and Herbert's comedy acrobatics, the musical work of the Clerise Sisters, songs and dances by Hanson and Nelson, juggling by Hilton, and specialties by Nina Collins and the Bicknells were the other features of the bill.

GRAND CENTRAL ROOF-GARDEN.—A fair programme was headed by the Stewart Sisters, Fostelle and Emmett, Fish and Quigg, and Harry Le Clair, all of whom won applause. Others who contributed were Silbor and Emerson, Post and Clinton, the Lavelles, and the three Renos. Robert Recker's Harmonists played merry music.

CASINO ROOF-GARDEN.—The favorites with last week's audiences were Frank Blair and Sallie Stembler, Alma Doerge, Annabelle Moore, Len Ross, and the Jennie Eddy Trio. Others were the eight Phaseys, Pilar Morin in Unmasked, John M. Turner, Cross and Holden, Nora Lambert, Biggar and Dreher, and Shedman's dogs.

MRS. TONY PASTOR'S BARN DANCE.

Everybody knows by this time that Tony Pastor has joined the theatrical colony at Elmhurst, a pretty little suburb near Flushing, Long Island. He and Mrs. Pastor moved to their new home a few weeks ago, and on Wednesday evening, July 12, they celebrated their occupation of their new home and Mrs. Pastor's birthday at the same time by a delightful "barn party" in the new and commodious barn which adjoins the handsome residence. Although the night was intensely disagreeable, owing to a severe thunderstorm, everybody who was invited arrived, and no one regretted venturing out into the storm, as the occasion was enjoyable from every point of view. There was a superb orchestra from New York, a collation elaborate enough to please any epicure, and liquid refreshments of every possible kind. The guests started in to amuse themselves early in the evening, and there was not a dull moment until the last guest shook the host and hostess by the hand and wished them many happy returns of the day.

At midnight John T. Kelly, the popular comedian, who is a next door neighbor of the Pastors, called for order and in a neat speech presented to Mrs. Pastor, on behalf of her husband, the deeds of the entire property. Mr. Pastor responded for his wife, and told the story of how he had become a suburbanite through frequent visits to the home of Mr. and Mrs. Kelly and other Elmhursters, and had found the company so congenial that he had decided to settle there. His remarks were cheered to the echo.

The carriage room of the barn was beautifully decorated with flags and brightly illuminated with gas jets and lamps. In this room the guests danced all evening. At about half-past twelve the event of the evening, a grand cake-walk, took place. The couples who competed were James Russell, Jr., and Mrs. John T. Kelly, "Dick" Lee and Aime Angeles, Edgar Smith and Mrs. Anderson, J. H. Walsh and Mrs. Harry Kelly, W. R. Johnson and Mrs. Louis Wesley, and Maurice E. McLoughlin and Clara Thropp. The winners were James Russell, Jr., and Mrs. John T. Kelly, who did steps that made the colored waiters turn green with envy. A Virginia reel, which was danced by the entire party, and from which much fun was extracted, closed the festivities.

In addition to the gift of the property, Mr. Pastor presented his wife with a beautiful pin made of dinmonds in the shape of a pansy, and a gold belt buckle, richly studded with diamonds and rubies.

The guests were shown through the new house, which is marvelously beautiful and will be described at some future time in THE MIRROR.

There were several signs tacked on the walls some of which were as follows: "Try our Pastor Cocktails; they're Tony;" "Get a good one, Harry Kelly;" "In case of fire, jump out of the window and turn to the left;" "A fried egg with every third drink," and so on. Jimmy Russell, Jr., son of John Russell, of the Russell Brothers, and "Bob" McCulloch acted as bartenders and mixed drinks to the satisfaction of everybody.

Those present included Mr. and Mrs. John T. Kelly, Mr. and Mrs. Harry Kelly, Mr. and Mrs. Fred Hallen, Mr. and Mrs. John Russell, James Russell, Jr., Max Eugene, Mr. and Mrs. Harry Rose, Mrs. Anna Gould, Mammie Gould, Clara Thropp, Mr. and Mrs. A. Anderson, the Angeles Sisters, Martin Towle, Mr. and Mrs. Edgar Smith, Catherine Linyard, Wolf Falk, Mr. Kennedy, Beatrice Moreland, Clifford Roberts, Mr. and Mrs. Louis Wesley, "Bob" McCulloch, "Dick" Lee, Bonnie Thornton, John Russell, Jr., Mr. and Mrs. John Moore, Frank McClellan, Mrs. Robert Gerard, Aurelia Buhl, Louise Arnott, Augusta De Forest, Mr. and Mrs. Johnston, Emma Stiner, Mr. and Mrs. Nicholas Biddle, J. R. Walsh, and Mr. and Mrs. Abe Leavitt.

WHO IS IT?

It is being rumored about the vaudeville rialto that the most famous prima donna of the day in comic opera is on the verge of considering vaudeville offers of a magnitude that is simply startling. THE MIRROR is not at liberty to mention names, but it can state that the celebrity in question has received a *bona fide* offer, with a guarantee attached to it, covering the sum of $40,000, for a term of less than fifteen weeks. The agent who made the offer (the same one who has effected the majority of big engagements up to date in vaudeville) does not expect to wait longer than the end of this week to see the contracts signed.

NO MORE SUNDAY CONCERTS.

There will be no more Sunday concerts at Koster and Bial's, the management having decided that six nights a week is enough for performers to work. An additional reason is that, since the enforcement of the law against costumes, it is impossible to give a satisfactory performance on Sunday.

CORINNE NOT MARRIED.

Corinne, the popular comedienne, writes THE MIRROR from Buffalo, to deny the rumor that she is married. "I am not married, and I am not even engaged," writes the fair songstress, "and these rumors are very annoying."

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

BEATRICE MORELAND

BEGINS HER SECOND YEAR IN VAUDEVILLE AT TONY PASTOR'S THEATRE, JULY 3, AND MAKES GOOD WITH TWO BRILLIANT SUCCESSES.

THE FINANCIAL QUESTION, By CHARLES HORWITZ, ***and TAMING A HUSBAND,*** By MICHAEL MORTON.

CHICOT SAYS: "Clever actress makes a hit in Taming a Husband. She made the most of her points, played smartly, and will have a better vehicle than her old sketch and one equally amusing."

44 WEEKS—RECORD OF MISS MORELAND'S FIRST YEAR IN VAUDEVILLE.

ALICE **MONTAGUE** AND **WEST** J. ROYER

In an entire New Musical Specialty.

AT LIBERTY FOR COMING SEASON FOR FARCE, COMEDY OR VAUDEVILLE.

Address 48 W. 26th St., New York.

Grace Leonard

Signed with Thos. H. Davis for the Have You Seen Smith Co. for coming season.

Made good on Madison Square Roof last week.

Jefferson's Roof, Richmond, Va., this week. Address MIRROR.

MR. and MRS.

JIMMIE BARRY

IN VAUDEVILLE.

Presenting MRS. WILKINS'S BOY.

Akron, O., this week. All agents.

THE SISTERS HAWTHORNE

FRISCO Delightfully Impressed.

Presenting Leslie Stuart's Japanese Romance,

THE WILLOW PATTERN PLATE

And their latest London hit, THE LILY OF LAGUNA.

Address this office.

The holdovers include the Hawthorne Sisters, who have become the talk of the city.—*San Francisco Bulletin, May 7, 1899.*

"JESS" **DANDY** "JESS"

Engaged, American Theatre Roof Garden, indefinitely.

Rapidly booking Vaudeville dates for coming season.

Address ALL AGENTS. *Permanent address, TREMONT, N. Y. City.*

"CHUST YOUSE SOAPINE."

BERT HOWARD and LEONA BLAND

THE RUBE AND THE KID.

Ontario Beach Park, Charlotte, N. Y., this week.

L. Lawrence Weber is our guardian for next season.

HARRIGAN

The Original Tramp Juggler.

PALACE THEATRE, LONDON.

BILLY B. VAN AND VEVIE NOBRIGA

AND COMPANY

In a New and Novel Sketch. **MY BUSY DAY,** By GEO. TOTTEN SMITH.

Permanent address, Wakefield, N. Y.

NEXT SEASON WITH MINER & VAN'S BOHEMIAN BURLESQUERS.

EVA MUDGE

CHARACTER VOCALIST.

Address MIRROR.

FRED NIBLO

MONOLOGUE HUMORIST.

After a "Grand Triumphal" Tour over the Castle, Kohl and Hopkins Circuits is now playing the GREAT ORPHEUM THEATRES IN CALIFORNIA.

Press, Public and Management everywhere are unanimous in pronouncing him one of the best Monologue Comedians in America. Booked solid to October. Address all Agents.

WILLARD SIMMS

INVITES OFFERS

FOR SUMMER ONLY.

Lydia Yeamans-Titus

"SALLY IN OUR ALLEY,"

"Whose 'Baby' songs will live in the traditions of the stage."

FRED'K J. TITUS, Business Manager,

Time all filled up to 1901. Care *The Era*, 49 Wellington Street, Strand, London, Eng.

BLOCKSOM AND **BURNS** | FAIR HAVEN, N. J., FOR THE SUMMER.

Premier BLACK-FACE Eccentriques.

Open for Fall and Winter booking. Address P. O. Box 162.

Rose Melville

"SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical comedy,

SIS HOPKINS—A WISE CHILD.

ALAN DALE, *New York Journal, March 8, 1899.*—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

PRESENTED BY FLEMING & NICHOLS, Managers, 1368-70 Broadway, New York.

THE ORIGINAL AND ONLY

THREE ROSEBUDS

With Joseph Hart's Vaudeville Co

NEXT SEASON.

HILDA THOMAS

AND

FRANK BARRY.

Address, for July and August, HI-HO COTTAGE, CELORON, N. Y., on Lake Chatauqua

---

John C. Rice and Sally Cohen

EUROPE FOR THE SUMMER.

Address The Pall Mall American and Colonial Exchange, Carlton St., Regent St., London, S. W., Eng.

COLE AND JOHNSON

EBONY OFFERINGS.

1260 Broadway. Care HOWLEY, HAVILAND & CO.

SABEL

Address all communications to

DAVID SABEL,

141 West 34th Street, New York.

EVA JACK

WILLIAMS and TUCKER

Presenting SKINNY'S FINISH.

THE FIRST STAGE PORTRAYAL OF ARTIST WOOLF'S STREET WAIFS. Address MIRROR.

JUST PLAIN

ANNIE HART

COMEDIENNE.

Open for Fall and Winter booking.

Fair Haven, N. J.,

FOR THE SUMMER.

Address P. O. Box 142.

CALL.

BLACK PATTI Troubadours

ADELPHI HALL,

52d St. and 7th Ave., N. Y.,

MONDAY, JULY 24,

11 A. M., Prompt.

Members will acknowledge to

VOELCKEL & NOLAN,

18 F. 22d St., New York.

(LEAVE DOGS AT HOME)

CHARLES HORWITZ

(Of HORWITZ & BOWERS.)

Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Monologue" for Miss Jessie Couthoui, Nat M. Will's great parodies, also monologues, sketches, etc., for Bernard Dyllyn, Ray L. Royce, Harvey Sisters, Carr and Jordan, Giguere and Boyer, and several new acts in preparation for the best of headliners. For terms, etc., address CHARLES HORWITZ,

Care M. Witmark & Sons, Schiller Building, Chicago, Ill.

Mme. Lilly Aubry

AUSTRALIAN

Lady Tenor,

will now fill a few American leading Vaudeville engagements prior departure London.

TENOR SONGS

in Character Costumes, introducing Snare Drum Solos, etc.

Address

776 Jackson Boulevard, Chicago, Ill.

MILTON AND DOLLY **NOBLES**

Vaudeville, 1899-1900.

A BLUE GRASS WIDOW

WHY WALKER REFORMED.

Agents, Route, or 139 First Place, Brooklyn, N. Y.

7—Reed Birds—7

NEW ADDRESS:

874 East 163d Street, N. Y. City.

EDWARD M. EDITH

FAVOR and SINCLAIR

Address 106 W. 105th St., New York City.

Sisters Coulson

EQUILIBRISTS AND DANCERS

July 2d and 9th, Athletic Park, New Orleans. Add. Agents

A CHORUS GIRL, good figure, would play part in sketch, first-class Vaudeville. Address MILDRED WALLACE, care MIRROR.

CISSIE LOFTUS CHATS.

(Copyrighted, 1899, Pach Bros., N. Y.)

Charming and gifted as Cissie Loftus appears upon the stage, she is even more fascinating in private life, and those who enjoy the privilege of her acquaintance can readily testify to the truth of this statement.

Miss Loftus was found in her cozy apartment at one of the big Broadway hotels by the interviewer. He lost no time in telling the object of his visit, but Miss Loftus deftly led the conversation away from herself, and talked of books, art, literature and many other things. She showed the scribe albums containing snapshots taken by herself when on vacations in the old country, and other little curios and knick-knacks. A delightful half hour was spent in this way, but finally the MIRROR man managed to bring the conversation around to the important subject of Miss Loftus herself.

"I was hoping that you would forget all about the interview," she said, with a smile; "it does seem so silly for one to talk about oneself. However, if you insist, I am ready to answer your questions."

"Well, suppose you begin with your first appearance, or before that if you wish."

"Before I made my debut I spent five years at school in a convent in England. My relatives thought that the quiet life of the convent and my studies would keep my mind from dwelling on the idea of going on the stage. I had no sooner left the convent gate for the last time than an overpowering ambition to shine as an actress took possession of me. My family and friends were astonished, but they allowed me to have my way. I decided to try some imitations and I set about studying the mannerisms of several well-known stars for that purpose. When I was ready I obtained permission to give a trial performance at the Oxford at the Saturday matinee on July 15, 1893. I made such a good impression that I was engaged to open the following Monday, and I have been at the same work almost ever since."

"Do you intend to continue in your present line of work?"

"Not if I find I am able to do something better. While I am thoroughly delighted with the success I have made, especially during this season in America, I am filled with a yearning to please the public in a much higher class of work. I like to imitate, but I want to originate. It may sound foolish to you, but my one great ambition, of which I constantly dream, is to become the greatest actress in the world. This ambition has become stronger and more firm since I have seen Mrs. Fiske, whom I consider by all odds the greatest American actress."

"You have appeared with success in plays, have you not?"

"Yes; I played the goose-girl in The Children of the King, Humperdinck's fairy drama, which was done for a short time in London last Fall. It was a very great artistic success, and I received some warm words of commendation for my work in it, but, unfortunately, it appealed only to the few, and had to be withdrawn. I also played at five special matinees in W. E. Henley's play, Admiral Guinea, which is an adaptation of Robert Louis Stevenson's 'Kidnapped.' With added experience and constant study I hope some day to create a part which will make me famous. Meanwhile I am content to be simply a mimic."

"You have made a close study of the methods of many players, have you not?"

"Yes. My particular favorites are Ellen Terry and Marion Terry, of the English stage; Rejane, of the French, and, as I have already told you, Mrs. Fiske, of the American stage. William Gillette is my favorite American actor, and in England my admiration is equally divided between Charles Hawtrey, Charles Wyndham, and Forbes Robertson."

"Have you any fads?"

"Well, I am very fond of reading, and have an immense library at home, a section of which I have with me in my trunks. I am a great lover of outdoor sports, especially swimming and cycling. I am a Kodak fiend and have an immense collection of snapshots, as well as a large number of other photographs and autographs. I am particularly fond of flowers and I just adore cats. There is a florist's shop on Broadway which I visit almost every day, just to see two great big beautiful Persian cats they have there."

"Do you intend to remain here next season?"

"Oh, yes. I have any number of excellent offers, and shall accept one of them very shortly. I don't like crossing the ocean. I've been across it five times and it always makes me very gloomy and wretched, though I never suffer from seasickness. I crossed first when I was seven years old, when I came over to visit relatives at Cambridge, Mass., where I stayed for some time. My second trip was in 1894, when I made my American debut, and my third was last Fall, when I came over to fill a five weeks' engagement, and have remained ever since."

"You are something of a composer, I believe?"

"Well, yes. I have written three songs, called 'If I Were You,' 'In Japan,' and 'I Can't Live Without You,' which will be published very soon."

Miss Loftus' faithful companion interrupted the conversation at this point and reminded the fair mimic that it was time for her to start for the Aerial Magnolia Grove, where she is under engagement, so the interviewer took his leave, with nothing but the pleasantest recollections of his chat with one of the most charming artists who has ever visited these shores.

ROSS-FENTON FARM OPENED.

A big, jolly crowd of well known fun-loving people, a splendid collation, oceans of wine, and sweet music by John Stromberg's orchestra, helped to make the opening of Ross-Fenton Farm, on Friday last, a notable occasion.

Ross-Fenton Farm is a delightful place of fourteen acres, situated on the shores of Deal Lake, near North Asbury Park, N. J. It was purchased last year by Mr. and Mrs. Charles J. Ross, who erected on it an inn, patterned after those cozy places in England, that seem to stretch forth a welcoming hand as you drive down the road. The stringent, anti-rickey laws of Asbury Park do not hold good in the neighborhood of Ross-Fenton Farm, and it is just far enough away from Long Branch to be free from the glare and glitter and oppressive style of that gay resort.

In this pleasant place Mrs. Ross (Mabel Fenton), who has retired permanently and voluntarily from the stage, will dispense hospitality Summer and Winter to the hungry and thirsty traveler. During the Summer her handsome husband will be on hand to help entertain. In the Winter, except on Sundays, he will be at work in New York, but if everything goes well, in a few years he, too, will retire from the footlights and enjoy life in his happy little home by the sea.

The opening festivities on Friday afternoon were not considered properly under way until Peter F. Dailey arrived. He noticed that the grass was rather dry, so he emptied a bottle of champagne on the lawn, and after that everything went with a rush. Everything possible was done to add to the comfort and pleasure of the guests, and the Rosses proved that they were as clever in their parts of host and hostess as in any roles they had ever played, and that is saying a good deal, as they have both made many notable successes on the stage. Mrs. Ross took especial pride in showing the guests her hennery, which is a model of its kind. Succulent broilers, which will gladden the hearts of epicures, are being raised under her watchful eye, and genuine fresh eggs will certainly be a feature of the cuisine.

The fun was kept up from noon till midnight, and everybody joined in the wish that "Charlie" and "Mabel" might live to celebrate the golden jubilee of the opening of Ross-Fenton Farm.

Among the merrymakers were Mr. and Mrs. Joseph Weber, Peter F. Dailey, Mr. and Mrs. Lew Fields, Mr. and Mrs. John T. Kelly, Mr. and Mrs. Edgar Smith, the Angeles Sisters, Martin Towle, Mr. and Mrs. Phil Daly, Jr., Henry Chanfrau, and hundreds of others.

AL. G. FIELD'S PLANS.

The Al. G. Field Big Minstrels will open their fifteenth annual season at Columbus, O., Aug. 10. Mr. Field has several surprises in store for his patrons. The first part is built on novel lines, and all the scenery and stage effects will be carried. The roster is as follows: Tommy Donnelly, Harry Shunk, Dan Quinlan, Doc Quigley, Paul Lalonde, Reese Prosser, Tom Crockett, E. F. Snell, J. W. Norton, George Hassell, E. J. Gardner, Lew Smith, F. W. Gray, W. A. Cleveland, E. J. Hosfeld, George Kingsbury, Harry Greve, Tom Hyde, Less Fairman, William H. Freer, Otto C. Grunitz, Ted Faust, Victor Faust, Eugene Faust, Rubie Faust, Louis Faust, Artie Faust, Lord Faust, William Everhardt, Jake Welby, Charles Pearl, Will Keys, Master Carroll, Joe Hatfield, Ed Conard, W. C. Boyd, and Joe R. Rieder.

A BLUE GRASS WIDOW SCORES.

From all accounts Milton Nobles' newest comedy sketch, A Blue Grass Widow, has made a ten strike. It was produced at the Casino, Columbus, O., last week. Mr. Nobles has realized that it would be no easy task to produce a high-comedy sketch that would repeat the great success of Why Walker Reformed. But he appears to have accomplished the feat. The press of Columbus praised the sketch and performance highly, and a consensus of opinion gathered from the patrons during the week indicates its popularity as far greater than that of its bright predecessor. It was put on for a week's trial only. For his remaining Summer dates the Nobles will appear only in Why Walker Reformed. Their Fall season, beginning in this city, will be devoted to the new comedy, with Walker for second weeks, when wanted.

ROOF-GARDEN TROUBLES.

The firm of Lykens, McGarvie, Nugent and Keogh, which had been running the Madison Square Roof Garden since the opening, was dissolved last week, with many warm words. On account of the very bad weather, business had been anything but satisfactory. It was first decided to do away with E. E. Rice and his ballets. Mr. Rice felt quite put out, but had to bow to the inevitable. The four managers entered into a short, but serious, business session about the middle of the week, and when it was over, E. J. Nugent was sole manager. E. E. Rice has taken charge of the Casino Roof Garden, which he ran so successfully last season. The other members of the syndicate have given up roof-gardening for good.

CLIFFORD HOME AGAIN.

Billy Clifford returned from his two months' tour of the far Western circuits, including the Orpheum houses, on Friday last, and will immediately begin to prepare for next season, when he stars jointly with his wife, Maud Huth, in Courted Into Court, in the popular price houses. Mr. Clifford was furious when he heard of a rumor that was circulated a few days ago to the effect that there was domestic trouble brewing in his family. He declares that nothing could be further from the truth.

FRANK CUSHMAN'S SUCCESS.

Frank Cushman returned to New York last week from St. Louis, where he was the special feature with Charles Ernst's company, playing a Summer park. He was pronounced by management and press as the "king of singing comedians." During the Summer Mr. Cushman will present his act at the principal vaudeville theatres and parks in the East and West. Next season he contemplates a tour to the Pacific Coast.

VAUDEVILLE JOTTINGS.

Edwina made a hit last week at Nantasket Beach, near Boston, Mass.

Gertrude Mansfield and Caryl Wilbur, who have made a genuine hit in their bright sketch, have been engaged for the Orpheum circuit. They will start for the coast shortly after their tour of the Keith circuit is completed.

George H. and James R. Adams are now in their fourth successful week at the Steel Pier, at Atlantic City, where they have made the hit of their lives in a new production of Humpty Dumpty. They play at eleven in the morning for the children and at eight in the evening for the older folks. On the evening of July 8 nearly 9,000 people were in the building. The Adams Brothers will take the company on tour next season, and have already booked twenty-five solid weeks. They have refused an offer from M. B. Leavitt for the principal parts in his new production of The Spider and the Fly, and hope to make a big success in their new venture.

L. Lawrence Weber, manager of The Dainty Duchess and Parisian Widows, has ordered two automobiles, which will be used for advertising purposes, and the advance agents of the companies will travel in them from town to town. A representative of Mr. Weber, who went to Europe some time ago, has returned with the paraphernalia which will be used for an electrical novelty in The Dainty Duchess next season.

Ben Harris has made arrangements with J. J. Noonan, manager of the Lagoon Park, Cincinnati, O., to do his exclusive booking. For week of July 16 he has booked Arthur Dunn and Clara Belle Jerome, Deonzo Brothers, Cheridah Simpson, Le Page Sisters, Ben Mowatt and Son, Bessie Lamb.

William B. Henry reports that he is filling some excellent time for the Donovans, who will resume their starring tour next season.

J. M. Ward has been engaged as manager and Charles W. Daniels as treasurer of the Alhambra Theatre, Chicago, by Oliver L. Hagan, for next season.

Lottie Fremont has been engaged for Hurtig and Seamon's A Social Maid co. for next season.

M. F. Keating, who acts as publicity promoter of Keith's Boston Theatre, is putting in several weeks on a tour of the White Mountains. He is accompanied by a biograph operator, who will take views to be shown at the Keith houses next fall.

Jeannette Dupre Watson is spending a few weeks at Pierce's Cottage, Pennville, N. J. Later she will go to Atlantic City for a few days, accompanied by her husband, W. B. Watson, who has been very busy this summer, superintending the alterations to his new theatre in Lynn, Mass.

Alexandra Dagmar, the popular vocalist, who has been in Europe for several years, was booked to sail for New York on July 12. She will sing in this city, but will return to England in time to play in pantomime.

Mrs. J. Selbini, of the Selbini Troupe of bicyclists, has decided to retire from the stage. Her husband and children will continue to present the specialty.

Frederick Hallen and Mollie Fuller will give their postponed clambake to-day (Tuesday) at Elmhurst, L. I. A large number of theatrical people will be present. The Elmhurst residents know how to enjoy themselves, and if the weather is good this will be a red-letter occasion.

The operatic baritone, Charles J. Baguley, will sing "The Arab's Bride," with the Gypsy Quartette, as chief of the band, during the coming season.

Mr. and Mrs. Wilbur Mack played Mohawk Park, Brantford, Ont., last week, and met with great success in their new act, Her First Husband. This week they are playing Summit Lake Park, Akron, O.

Idalene Cotton and Nick Long will leave New York to-day (Tuesday) for a tour of the Orpheum circuit.

Fields and Ward and the Stewart Sisters will open on the Castle circuit on Sept. 25.

Anna Wilks, singing and dancing comedienne, made a big hit at Lake View Park, Middletown, Conn., last week and is playing this week at Oak Park, New Britain, Conn.

Frank Whitman, the dancing violinist, is now in his fourth month at the New York Theatre with The Man in the Moon, in which he has made a big hit.

Amorita, the dainty little danseuse, will open on the Keith circuit on Aug. 7.

Henry Frey continues to meet with success at the various Summer parks. He will play the Jew in The Air Ship next season and will also introduce his tramp specialty.

The Gypsy Quintette plays Shea's Garden Theatre, Buffalo, this week, and they scored a great hit at Haltnorth's Garden, Cleveland, last week. Lorraine Armour, the pretty little soprano, has completely recovered from her recent severe illness, and is in splendid voice once more.

After playing eight weeks over the Burt circuit of parks, Ollie Young will open Aug. 1 as the feature of the John M. Vogel and Arthur Deming Minstrels.

Edna Aug has returned to New York after a very successful Western tour of the vaudeville houses, including the Orpheum circuit. She had a very pleasant time and made many new friends.

Dan Sherman took the management of Hillinger's Gardens, in Chicago, on July 10. He put in the following attractions: Sherman and Morrisey, Burnill and Baker, Brandon and Clare, Harry Hart, Dot Owens, and the Lesters.

Barnes and Sisson and Mabel Sisson's mother, Mrs. J. C. Gilman, and her sister, Jessie Gilman, have joined Ida and William Morello, at Mt. Clements, for the Summer.

John T. Hanson and Mabel Drew have a new act in preparation, written for them by George Emerick, which they expect to produce shortly.

Joseph Hart has been having a fine time in London, according to a letter received from him last week. He writes that there are so many Americans in London that the Strand looks like Broadway. He and his wife are now in Paris, where Mrs. Hart and her sister, Fleurette, are busy buying new dresses. Mr. and Mrs. Hart have refused several offers to play at the London halls, as they are traveling purely for pleasure.

Marion Dunn has been engaged by Manager Abe Leavitt for his Rentz-Santley co. for next season.

Mr. and Mrs. William Robyns will rest for a few weeks at Atlantic City. Their time is nearly all filled for next season.

Hattie Starr and George Poole are no longer partners in the illustrated song specialty. Miss Starr has decided to discontinue using stereopticon pictures.

Tony Pearl, of Hiatt and Pearl, is working alone for a few weeks, on account of the indisposition of his partner.

Borani Brothers opened their Western part season at Forest Park, St. Louis, on July 17.

Grace Leonard has signed with Thomas H. Davis for his Have You Seen Smith co.

Charles M. Seoy and Josie Sisson have added a new sketch to their repertoire. It is called Uncle's Lobster, and was written by Edward E. Rose. The stars have been playing it through a circuit of New England parks with great success.

George Scanlon and Pearl Stevens opened July 17 on the Fredericks circuit of parks. They have been re-engaged at the Palace Theatre, Boston, for the weeks of Aug. 7 and 14, to produce burlesques.

Edwin T. Emery, late of the Girard Avenue Theatre Stock co., Philadelphia, has secured a copyright for his original one-act comedy, An Unexpected Visit, which he will produce this month over the Keith circuit. He will be supported by James T. Kennedy, Mae Cody, and Lillian Hale Emery.

Al. H. Weston has been playing the parks in Virginia and New York since the closing of May Howard's co. last April, and opened at Euclid Beach Park July 9, with the Burke circuit of parks to follow. He has signed with Robert Manchester's Cracker Jacks for the coming season.

George Yoeman, owing to illness, was compelled to cancel six weeks and return to his home. He opened July 16 at Ernst Pavilion, St. Louis. At the close of this engagement will return to New York.

John D. Ferguson entertained several hundred friends on July 3 on the grounds of his home in Buffalo, which were fitted up as a miniature of the battle ship *Olympia*.

Mabel Dixey, who appeared at Keith's here with Harry Woodruff, was presented with a handsome ruby and diamond ring at a dinner given in her honor at the Country Club, Philadelphia.

Harry Dodd, the author of Robber Roy, which ran for two hundred nights at the Imperial Music Hall, New York city, has sold the rights to this burlesque to Gus Hill, who will place it on the road next season.

Kelly and Roe have just finished a five weeks' engagement at North Beach, N. Y., in their new act, Uneeda Biscuit.

Koster and Bial have been sued by the Metweef Troupe of Russian dancers, for the recovery of $300 salary. Attorney M. Strassman represents the claimants.

Margaret Rosa and Vera Harte are doing the old act assisted by the Dutch picks. Miss Rosa has received some flattering press notices for her clever interpretation of the wench.

The Floating Roof-Garden on the *Grand Republic* continues its nightly trips under the management of A. R. Van Keuren. Large crowds are attracted to the boat on warm evenings.

Robie and Dinkins have engaged the following people for The Utopians: Bryce and Inman, the Three Gardners, Barton and Ashley, Three Lane Sisters, James C. Flynn, Marie Richmond, Ada Lane, Ruby Raymond, Kitty Thornton, Kitty Evans, Estella Klaxton, Marie St. Clair, May Holly, Maggie Cobbin, Ristori Jefferson, May Sylvester, May Norman, Kitty Evans, Frank Patterson, and others. For The Knickerbockers they have signed Al. Grant, Rosalie, Bert Leslie, Sophie Erbs, Armstrong Brothers, Le Moyne Brothers, Wright Sisters, Lizzie Goodwin, John Pistorio, Charles Smith, and a chorus of fourteen young women.

Bert Marshall was made a member of Mount Vernon Lodge, B. P O. E., while playing at Hamilton Park recently.

Edna Bassett-Marshall in her new act, Sunshine and Sorrow, has been featured on every bill she has played since leaving Keith's Boston Theatre week of May 22, and has been reengaged at every place. The act is booked solid to the middle of September.

Harry Bewley and Violet Barney made a big hit last week at Vallamont Park, Williamsport, Pa.

The Pantzer Brothers will sail on the *Furst Bismarck*, Aug. 27, for Europe.

Paul Gerran, engaged for Ben Hur, presented a monster vaudeville entertainment before several thousand people, at the outing of the Royal Arcanum of Illinois, at Burlington Park, near Chicago, July 8. The affair proved most enjoyable, and was a big success.

Wills and Barron, after playing four weeks at the Summer parks through New England, are back in New York.

The Brothers Borani open on the Kohl, Castle and Hopkins' circuit at St. Paul, July 23. Kansas City and Chicago follow.

Joe King will arrive in the city July 22, after a six weeks' tour of the Summer resorts in Maine. He will rest until the opening of the regular season.

As Laura Burt, who was under contract to appear at Keith's yesterday (Monday) had been suddenly called upon to take Marie Dressler's place in The Man in the Moon, and as her withdrawal from the cast would have inconvenienced the management of the New York Theatre, E. F. Albee, general manager for B. F. Keith, released Miss Burt. At the same time he has kept faith with the public by engaging Bessie Bonehill to take Miss Burt's place in the programme at Keith's.

Thomas J. Ryan and Mary Richfield produced their new sketch, A Headless Man, at Keith's Bijou, Philadelphia, last week, with great success. They are at the Union Square this week.

Harry Blocksom sends THE MIRROR a photograph of a trick he and his partner do with a bowl of goldfish and a cloth as a burlesque on the tricks of Ching Ling Foo. He desires it to be known that he is the originator of this bit of business, and states that he has been much annoyed by having it appropriated by other performers.

Rehearsals of Black Patti's Troubadours will begin on July 24. The season will open at the Auditorium, Asbury Park, on Aug. 10. Managers Voelkel and Nolan promise that the co. will be better than ever this season. A new musical burletta will be presented, with the usual olio and an operatic finale. Dan Avery and Al. Watts will be the leading comedians. The burletta is called A Rag Time Frolic at Rasbury Park. Voelkel and Nolan will, as usual, give their personal attention to every detail connected with the enterprise.

The probated will of Clara Teresa Hewitt, one of the De Forest Sisters, who died on June 22, is being contested by Josephine Swensen, a maid, who fared better by another will. The maid contends that Miss Hewitt was of unsound mind and unduly influenced.

Alice Hanson will shortly appear at Koster and Bial's in her new act, Rachel at the Well.

Several spectators were accidently shot at Sommerville, on Lake Ontario, during a Wild West show, given by the Tuscorora Indians. Some loaded cartridges were mixed with the blanks in some unaccountable way.

Al. H. Wilson made one of the hits of his life at Shea's, in Buffalo, last week. His notices were very flattering.

VAUDEVILLE PERFORMERS' DATES.

Alden and Hill—Pastor's, N. Y., 17-22.
Asbeys, The—Cedar Point, Sandusky, O., 16-22.
Alexander, G. B.—Minerva Park, Columbus, O., 17-22.
Amorita—Casino Roof, N. Y., 17-22.
Amia, Mlle.—Chestnut Hill Park, Phila., 17-22.
Arras and Alice—Keith's, Philadelphia, 17-22.
Amsden, Arthur—Steel Pier, Atlantic City, N. J., 17-22.
Adgie, Mlle.—Lake Erie Park, Toledo, O., 17-22.
Adelaide, La Petite—N. Y. Roof, 10-22.
Astarte—Victoria Roof, N. Y., 10-22.
Ahern and Patrick—Chicago O. H., 17-22.
Ani, Mlle.—Euclid Beach, Cleveland, O., 16-22.
Amber, Maud—Leland, Albany, 17-22.
Adelman, Joseph—Chicago O. H., 16-23.
ALDRICH, CHARLES T.—N. Y. Roof, 24-29.
Adams Brothers Co.—Atlantic City, N. J., June 19-Aug. 5.
Borani Brothers—Forest Park Highlands, St. Louis, 17-22.
Burtons, The—Duquesne Garden, Pittsburg, 17-22.
Burkhart, Lillian—Steel Pier, Atlantic City, N. J., 17-22.
Baker and Burrell—Chutes Park, Chicago, 17-22.
Batchelor Sisters—Pastor's, N. Y., 17-22.
Barrett and Learned—Pastor's, N. Y., 17-22.
Belknap, Mons.—Keith's, N. Y., 17-22.
Bates and Bates—Palace, N. Y., 17-22.
Bartell and Morris—Nantasket Beach, Boston, 17-22.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

To Managers and Dramatic Authors, Special Notice.

ALEXANDER KEARNEY

The "Canuck" Frenchman, having made an instantaneous success at Proctor's 23d St. Theatre, is repeating his success at Proctor's Pleasure Palace THIS WEEK. A few dates open for first-class houses only. Address STAGE.

Bennett, Laura—Nantasket Beach, Boston, 17-22.
Baker, Pete—Lake Erie Park, Toledo, O., 17-22.
Bogart and O'Brien—Steel Pier, Atlantic City, N. J., 10-22.
Byrne, John H. W.—Keith's, Phila., 17-22.
Bell Sisters—N. Y. Roof, 10-22.
Bonehill, Bessie—Keith's, N. Y., 17-22.
Bruno and Gehrue—N. Y. Roof, 10-22.
Bartho—Victoria Roof, N. Y., 10-22.
Bingham, Ralph—Keith's, Phila., 10-22.
Columbia Troupe Four—Duquesne Garden, Pittsburg, 17-22.
Carmilita and Rafael—N. Y. Roof, 17-22.
Cornish, Albert—Chestnut Hill Pk., Phila., 17-22.
Comstocks, The—Ludlow Lagoon, Cincinnati, O., 16-22.
Conture Bros.—K. and B.'s Roof, N. Y., 17-22.
Colton and Darrow—Chicago O. H., 17-22.
Carsello Sisters—Ferris Wheel Pk., Chicago, 17-22.
Clivette—Steel Pier, Atlantic City, N. J., 17-22.
Collins and O'Brien—Steel Pier, Atlantic City, N. J., 17-22.
Cronin, Tim—Empire, Atlantic City, N. J., 17-22.
Clivette—Royal Theatre, Birmingham, England—indefinite.
Carus, Emma—Athletic Pk., New Orleans, 23-Aug. 5.
Crissy and Dayne—Orpheum, Los Angeles, 10-21.
Casino Comedy Four—Nantasket Beach, Boston, 17-22.
Clerice Sisters—American Roof, N. Y., 10-22.
Corinne—Keith's, Boston, 17-22.
Conway and Leland—Forest Pk. Highlands, St. Louis, 17-22.
Courtney, Maud—Casino Roof, N. Y., 17-22.
Ching Ling Foo—Keith's, Boston, 10-22.
Canfield and Carleton—Keith's, Phila., 17-22.
Cory and Stanton—Pastor's, N. Y., 17-22.
Conway and Staats—Minerva Pk., Columbus, O., 17-22.
Conture Bros.—Brighton Beach Music Hall, N. Y., 17-22.
Collins, Nina—American Roof, N. Y., 17-22.
Cooper and Reynolds—Casino Roof, N. Y., 17-22.
D'Arville, Camille—Shea's, Buffalo, N. Y., 17-22.
Downing, Robert—Keith's, N. Y., 17-22.
Dolan and Lenharr—Keith's, Boston, 17-22.
Dunn and Jerome—Ludlow Lagoon, Cincinnati, O., 16-22.
Deonzo Bros.—Lagoon, Cincinnati, O., 16-22.
Duffy, Sawtelle and Duffy—Chicago O. H., 17-22.
Drew, Mr. and Mrs. Sidney—Steel Pier, Atlantic City, N. J., 17-22.
Darrell, Mons.—Duquesne Garden, Pittsburg, 17-22.
Darrell, Mlle.—Duquesne Garden, Pittsburg, 17-22.
Dandy, Jess—American Roof, N. Y., 10-22.
De Baer—Palace, N. Y., 17-22.
Davis, Belle—Victoria Roof, N. Y., 10-22.
Davis, Geo. C.—Brighton Beach Music Hall, N. Y., 17-22.
De Witt and Kirwin—Grand Central Roof, N. Y., 17-22.
Dillon and Garland—Lycoming O. H., Williamsport, Pa.—indefinite.
Day, Geo. W.—Keith's, Phila., 17-22.
Darrow, Mr. and Mrs. Stuart—Palace, N. Y., 17-22.
Downs, T. Nelson—Palace, London, England—indefinite.
Evans, Geo. E.—Pastor's, N. Y., 17-22.
Everett Trio—Grand Central Roof, N. Y., 17-22.
English and Cooke—N. Y. Roof, 17-22.
Emery and Davenport—Ludlow Lagoon, Cincinnati, O., 16-22.
Elliotts, The—Chicago O. H., 17-22.
Electric Quartette—Syracuse, N. Y., 17-22.
ELY, EDGAR ATCHISON—Tivoli Music Hall, London, England, 10-Aug. 5.
Erna, Mlle.—N. Y. Roof, 10-22.
Eldora and Norine—Keith's, Boston, 17-22.
Frencelli and Lewis—Toledo, O., 17-22, Columbus, O., 24-29.
Fields and Ward—Empire, Atlantic City, N. J., 17-22. Keith's, N. Y., 24-29.
Fisher and Carroll—Empire, Atlantic City, N. J., 17-22.
Fulton, Mamie—New Park, Syracuse, N. Y., 17-22.
Falk, Eleanor—Grand Central Roof, N. Y., 17-22.
Freeze Bros.—Proctor's, N. Y., 17-22.
Favor and Sinclair—Keith's, Boston, 17-22.
Florences, Four—Keith's, Boston, 17-22.
French, Henri—Keith's, Phila., 10-22.
Fitzgerald, H. V.—Keith's, N. Y., 17-22.
Farnum, Nat—Olentangy Pk., Columbus, O., 17-22.
Fagan and Byron—Minerva Pk. Columbus, O., 17-22
Farren, T. J.—Minerva Pk., Columbus, O., 17-22.
Ford and Francis—Palace, N. Y., 17-22.
Fredricks Troupe—Forest Pk. Highlands, St. Louis, Mo., 17-22.
Fialkowsky—K. and B.'s Roof, N. Y., 17-22.
Ford and Lewis—Chutes Pk., Chicago, 17-22.
Gilmore, Alice—Main Street Pk., Richmond, Va., 17-22; Grand Central Palace, N. Y., 31-Aug. 5.
Gleesons, The—Garden, Cleveland, 17-22.
Gruet, Beers and Gruet—Garden, Cleveland, 17-22.
Gladstone and Nelsonin—Olintangy Pk., Columbus, O., 17-22.
Glees, The—Olintangy Pk., Columbus, O., 17-22.
Gilbert, John D.—American Roof, N. Y., 17-22.
George Brothers—Victoria Roof, N. Y., 17-22.
Granada, Mlle.—Victoria Roof, N. Y., 17-22.
Golden, Geo. Fuller—Palace, N. Y., 17-22.
Gorman and Leonard—Proctor's, N. Y., 17-22.
Garvin and Platt—Phœnix Hill, Louisville, Ky., July 3-Sept. 2.
Granat, Louis M.—Minerva Pk., Columbus, O., 17-22.
Goolmans, The—Proctor's, N. Y., 17-22.
Gilmore and Leonard—Keith's, Philadelphia, 17-22.
Gunning, Louise—Keith's, Boston, 17-22.
Gautier—Victoria Roof, N. Y., 10-22.
Galletti—Victoria Roof, N. Y., 10-22.
Gloss Bros.—Keith's, N. Y., 17-22.
Gaylor and Gaff—Brookside Pk., Athol, Mass., 17-22.
Garrisons, The—England—indefinite.
Garnellas, The—Forest Pk., Highlands, St. Louis, 17-22.
Gilbert, Bessie—Nantasket Beach, Boston, 17-22.
Googin and Davis—Keith's, Boston, 17-22.
Gray Sisters—Chicago O. H., 17-22.
Gassman, Josephine—Lake Erie Pk., Toledo, O., 17-22.
Howe and Edwards—England—indefinite.
Hefron, Tom—Olintangy Park, Columbus, O., 16-22.
Hartley and Aman—Syracuse, N. Y., 17-22.
Hines and Remington—Shea's, Buffalo, 17-22.
Howard Bros.—Forest Pk., Highlands, St. Louis, 17-22.
Higgins and Leslie—Chicago, Ferris Wheel Pk., 17-22.
Hall, Artie—Garden, Cleveland, 17-22.
Hewitts, Two—Chicago O. H., 17-22.
Hooper and Davis—Proctor's, N. Y., 17-22.
Hill and Mills—Pastor's, N. Y., 17-22.
Hasson and Willard—Cedar Point, Sandusky, O., 16-22.
Hanson and Drew—Southbridge, Mass., 17-22, Syracuse, N. Y., 24-29.
Hilliard, Carrie—Hiawatha Pk., Mt. Vernon, O., 16-22.
Heck and Eckert—Brighton Beach Music Hall, N. Y., 17-22.
Hanson and Nelson—American Roof, N. Y., 17-22.
Hawthorne, Nellie—Casino Roof, N. Y., 17-22.
Harveys, The—Casino Roof, N. Y., 17-22.
Hale Sisters—Casino Roof, N. Y., 17-22.
Hawaiian Trio—Keith's, N. Y., 17-22.
Herrmann, Mme. Adelaide—N. Y. Roof, N. Y., 17-22.
Hedrix and Prescott—Proctor's, N. Y., 17-22.
Harding and Ah Sid—K. and B.'s Roof, N. Y., 17-22.
Hight, Pearl—K. and B.'s Roof, N. Y., 17-22.
Hanson and Nelson—K. and B.'s Roof, N. Y., 17-22.
Hawkins Trio—Hopkins', Chicago, 17-22.
Hall, Pauline—Steel Pier, Atlantic City, N. J., 17-22.
Hastings and Wright—Steel Pier, Atlantic City, N. J., 17-22.
Irving—Pastor's, N. Y., 17-22.
Ives and Patten—Pastor's, N. Y., 17-22.
Jones and Sutton—Cuba Theatre, Havana, Cuba—indefinite.
Johnstons, Musical—Shea's, Buffalo, 17-22. Palace, N. Y., 24-29.
Johnson Bros.—Victoria Roof, N. Y., 10-22.
Judge Family—Empire, Atlantic City, N. J., 17-22.
Kara—Keith's, N. Y., 10-22.
Kearney, Alex.—Palace, N. Y., 17-22.
Kelly and Ashby—N. Y. Roof, 10-22.
Kenwick, Annie—Cedar Point Sandusky, O., 16-22.
Kartscher and Cupid—Keith's, Phila., 17-22.
Kilpatrick—Point of Pines, Boston, 17-22.
La Mothes, Four—Chutes, Boston, 10-22.
Linton and McIntyre—Keith's, Boston, 17-22, Keith's, Phila., 24-29.
Litchfield, Mr. and Mrs. Nell—Clyffside Pk., Ashland, Ky., 24-29.
LeClair, Hy.—Empire, Atlantic City, 17-22.
Levinos, The—Keith's, Boston, 17-22.
Lotty, Mlle.—N. Y. Roof, 10-22.
Leonidas, Prof.—Keith's, Philadelphia, 10-22.
Lamkin and Wilkes—Olintangy Pk., Columbus, O., 17-22.
Lockette, Mattie—Proctor's, N. Y., 17-22, Palace, N. Y., 24-29.
Lafayette—Brighton Beach Music Hall, N. Y., 17-22.
Lynch and Jewell—Palace, N. Y., 17-22.
Lloyd, Edward—Palace, N. Y., 17-22.
Lovetts, The—Palace, N. Y., 17-22.
Lundgreens, The—Chestnut Hill Pk., Phila., 17-22.
Le Page Sisters—Ludlow Lagoon, Cin., O., 16-22.
Lamb, Bessie—Ludlow Lagoon, Cin., O., 16-22.
Lund, Baby—Masonic Roof, Chicago, 16-22.
Leslie and Audley—Steel Pier, Atlantic City, N. J., 17-22.
Lavender and Thompson—Empire, Atlantic City, 17-22.
La Monduc, Frank—Lake Erie Pk., Toledo, O., 17-22.
Leonard, Grace—Jefferson Roof, Richmond, Va., 17-22.
Morris, Annie—Pastor's, N. Y., 17-22.
Midgleys, The—Casino Roof, N. Y., 17-22.
Meredith Sisters—Casino Roof, N. Y., 17-22.
McBride and Goodrich—Grand Central Roof, N. Y., 17-22.
Muivey and Inman—Grand Central Roof, N. Y., 17-22.
Melville and Conway—Palace, N. Y., 17-22.
Mansfield and Wilbur—Keith's, Phila., 17-22.
Moore and Hart—Keith's, Phila., 17-22.
McGuiness and Reagan—Forest Pk., Highlands, St. Louis, 17-22.
Morris' Liliputian Circus—Brighton Beach Music Hall, N. Y., 17-22.
Manhattan Comedy Four—Garden, Cleveland, 17-22.
McMahon and King—Ferris Wheel Pk., Chicago, 17-22.
Mudge and Morton—Eldridge Park, Elmira, N. Y., 3-Sept. 25.
Mack and Fenton—Cincinnati, O., 17-22.
Morley and Bayer—Oshkosh, Wis., 23-29.
Martynne—Imperial, Atlanta, Ga., 10-22.
Murray, Elizabeth M.—American Roof, N. Y., 10-22.
Morse, Curtis G.—Keith's, Phila., 17-22.
Manhattan Trio—N. Y. Roof, 10-22.
Montgomery and Stone—Suburban Pk., St. Louis, 17-22.
Mooney, May—Point of Pines, Boston, 17-22.
Mills and Hart—Nantasket Beach, Boston, 17-22.
Melvin and Hill—Nantasket Beach, Boston, 17-22.
Merritt, Hal—Keith's, Boston, 17-22.
Murray and Murray—Ludlow Lagoon, Cincinnati, O., 16-22.
Mack, Mr. and Mrs. Wilbur—Summit Lake Pk., Akron, O., 17-22.
Mowatt, Ben and Son—Ludlow Lagoon, Cincinnati O., 16-22.
Martyne—Leland Opera House, Albany, 17-22.
Marsh and Sartelle, Hopkins, Chicago, 17-22.
Martinelli and Sutherland—Chicago O. H., 17-22.
Maryonetti and Eugene—Chicago O. H., 17-22.
Madden and Wayne—Chicago O. H., 17-22.
Montrose Troupe—Masonic Roof, Chicago, 17-22.
Mazuz and Mazette—Ferris Wheel Pk., Chicago, 17-22.
Matthews, Zoe—Ferris Wheel Pk., Chicago, 17-22.
Monio—Chester Pk., Chicago, 17-22.
Morton and Reveile—Empire, Atlantic City, 17-22.
Mahoney, J. J.—Empire, Atlantic City, 17-22.
May and Clarence—Duquesne Garden, Pittsburg, 17-22.
Norworth, Jack—Shea's, Buffalo, 17-22. Masonic Roof, Chicago, 23-29.
Nelson Sisters, Four—Victoria Roof, N. Y., 10-22.
Nobles, The—Newark, O., 17-22.
Nosses, Five—Fairview Pk., Dayton, O., 16-22.
Nichols Sisters—Garden, Cleveland, 17-22.
Neuville, Mr. and Mrs.—Palace, N. Y., 17-22.
Nelson, Kitty—Nantasket Beach, Boston, 17-22.
Neapolitan Troubadors—K. and B.'s Roof, N. Y., 17-22.
Nichols, Nellie V.—Lake Erie Pk., Toledo, O., 17-22.
Olive, Mlle.—K. and B.'s Roof, N. Y., 17-22.
Ouri, Adele Purvis—Hopkins, Chicago, 17-22.
O'Rourke and Burnett—Empire, Atlantic City, 17-22.
Ouris, The—Duquesne Garden, Pittsburg, 17-22.
Phillips and Waymon, Keith's, N. Y., 17-22.
Parker, Flora—K. and B.'s Roof, N. Y., 17-22.
Paingle Sisters—Chicago O. H., 17-22.
Phasey Troupe—N. Y. Roof, 10-22.
Papinta—Masonic Roof, Chicago, 10-22.
Quigley Bros.—Keith's, N. Y., 17-22.
Robyns, Mr. and Mrs. W.—Atlantic City, N. J., 17-22.
Redding, Francesca—Orpheum, Los Angeles, 9-21.
Ryan and Richfield—Keith's, N. Y., 17-22. Keith's, Boston, 24-29.
Rappo Sisters—Victoria Roof, N. Y., 17-22.
Ring, Blanche—Proctor's, N. Y., 17-22.
Rexos, The—Keith's, Boston, 17-22.
Rose, Julian—Keith's, N. Y., 17-22.
Royce, Ray L.—Ferris Wheel Park, Chicago, 16-22.
Raymond Musical Trio—Duquesne Garden, Pittsburg, 10-22.
Review Comedy Four—Steel Pier, Atlantic City, N. J., 17-22.
Rooney, Katie—Pastor's, N. Y., 17-22.
Roatina, Adelina—Brighton Beach Music Hall, N. Y., 17-22.
Rigby, Arthur—American Roof, N. Y., 17-22.
Rio Bros., Three—Victoria Roof, N. Y., 17-22.
Reno and Richards—Keith's, N. Y., 17-22.
Roways, The Three—N. Y. Roof, 17-22.
Rice and Cady—Palace, N. Y., 17-22.
Rosa and Harte—Savin Rock Pk., New Haven, 17-22.
Rocca Della—Masonic Roof, Chicago, 17-22.
Simpson, Cheridah—Ludlow Lagoon, Cincinnati, O., 16-22.
Six and Gedney—Proctor's, N. Y., 17-22.
Stoddard, Le Roy R.—Palace, N. Y., 17-22.

GRAND OPERA HOUSE

WASHINGTON, D. C.

J. K. BURKE and P. B. CHASE, - - - Lessees and Managers

WILL REOPEN FOR COMING SEASON MONDAY, SEPT. 11.

Entirely redecorated, repainted. New stage scenery and appointments, making it the HANDSOMEST as well as WASHINGTON'S FAVORITE THEATRE.
High grade Vaudeville artists desiring time during the season address

J. K. BURKE, Minerva Park Casino, Columbus, Ohio.

WILSON & SMITH, 853 Broadway, New York Agents.

A very limited number of first class combinations can secure time.

"One continuous laugh from start to finish."—*Philadelphia Press.*
"The audience received it with screams of laughter."—*Philadelphia Item.*

THOS. J. RYAN

—AND—

MARY RICHFIELD

In something new, original and novel,

A HEADLESS MAN.

By HERBERT HALL WINSLOW. The big laughing hit for next season. Keith's Union Square Theatre this week.

AT LIBERTY. Permanent address, 229 Fourteenth St., Brooklyn, N. Y.

I write **SKETCHES** for Vaudeville work.

Generally have one or two on hand.
L. M., MIRROR office.

Stanton, Prof.—N. Y. Roof, 10-22.
Solaret—West End, New Orleans, La., 23-Aug. 7.
Stewart Sisters—Empire, Atlantic City, N. J., 17-22, N. Y. Roof, 24-29.
Sablon, Alice—Sea Beach Palace, Coney Island, N. Y., 17-22.
Sidman, Mr. and Mrs. Arthur—Garden, Cleveland, O., 17-22.
Stanton and Modena—Minerva Pk., Columbus, O., 17-22.
Sabel, Josephine—Chicago O. H., 17-22, Hopkins, Chicago, 24-29.
Salmo, Juno—Keith's, N. Y., 24-29, Keith's, Phila., 31-Aug. 5.
Smith and Campbell, N. Y. Roof, 17-22.
Shirley Sisters—Keith's, Phila., 17-22.
Senneth Six—Suburban Pk., St. Louis, 17-22.
St. Tel, Anna—K. and B.'s Roof, N. Y., 17-22.
Silvern and Emerie—K. and B.'s Roof, N. Y., 17-22.
Shaw Bros.—Chicago O. H., 17-22.
Spence and Sartelle—Masonic Roof, Chicago, 17-22.
Stembler, Sadie—Steel Pier, Atlantic City, N. J., 17-22.
Swan and Bambard—Empire, Atlantic City, N. J., 17-22.
Solaret—West End, New Orleans, La., 17-Aug. 5.
Thornton, Bonnie—Pastor's, N. Y., 17-22.
Thomson and Green—Electric Park, Kingston, Ont., 17-22.
Terry and Lambert—Proctor's, N. Y., 17-22, Palace, N. Y., 24-29.
Turton, John E.—Munro Pk., Toronto, Canada, 17—indefinite.
Thatcher, Geo. Masonic Roof, Chicago, 17-22.
Trader, Geo. H. and Co.—Proctor's, N. Y., 17-22.
Templeton, Fay—N. Y. Roof, 10-22.
Thardo, Claude—Keith's, Phila., 17-22.
Vickers, Mattie—Keith's, Phila., 17-22.
Vernons, The—Keith's, Boston, 17-22.
Van Schaik, Flore—K. and B.'s Roof, N. Y., 17-22.
Whitman, Frank—N. Y. Theatre, N. Y. city—indefinite.
Whiting Sisters—St. Louis, Mo., 23-29.
Williams and Melburn—Rocky Point, R. I., 17-22.
Walton, Prof.—N. Y. Roof, 10-22.
Wayne and Caldwell—Proctor's, N. Y., 17-22.
Waters, Nellie—Lake Erie Pk., Toledo, O., 17-22.
West Tony—Chutes Pk., Chicago, 17-22.
Wilson and Massoney—Chutes Pk., Chicago, 17-22.
Waterbury Bros. and Tenny—Garden, Cleveland, 17-22.
Walz and Ardelle—Pastor's, N. Y., 17-22.
Walton Bros.—Cedar Point, Sandusky, O., 16-22.
White, Ruth—American Roof, N. Y., 17-22.
Wilson, Knox—Casino Roof, N. Y., 17-22.
Wests, The—Grand Central Roof, N. Y., 17-22.
Wesson, Walters and Simon—Keith's, N. Y., 17-22.
Webb and Hassan—Proctor's, N. Y., 17-22.
Windom Quintette—Forest Pk. Highlands, St. Louis, 17-22.
Wilsons, The—Point of Pines, Boston, 17-22.
Waterhouse, Viola—Keith's, Boston, 17-22.
Wilks, Anna—Oak Pk., New Britain, Ct., 17-22.
Wartenberg Bros.—Chicago O. H., 17-22.
Wilson Family—Masonic Roof, Chicago, 17-22.
Young, Ollie—Riverside Pk., Saginaw, Mich., 16-22.
Yorke and Adams—Keith's, Boston, 17-22.
Zimmer—Garden, Cleveland, 17-22.

(For Vaudeville Correspondence see page 7.)

MATTERS OF FACT.

Charles E. Howe was engaged to do press work for An Easy Mark, but not for the road, as some have inferred from an item in the last issue of THE MIRROR.

Knox Wilson, the Dutch comedian, is at 220 West Forty-third Street, this city, and will consider offers.

The Atchison, Topeka and Santa Fe Railway has issued a pamphlet giving complete information about all theatres along their lines. Managers will find it a very convenient and useful affair. General Passenger Agent Edward F. Burnett, 377 Broadway, New York, will furnish copies.

The Peruchi-Beldeni company has been playing at Shelby Park, Nashville, Tenn., for eleven weeks, and business has increased steadily. The company's regular season will open at Atlanta, Ga., Sept. 4. The present roster comprises Chelso D. Peruchi, proprietor and manager; E. N. Winters, secretary and correspondent; Harry Dickerson, advance agent; James G. Morton, stage-manager; Ella Beldeni, Frank M. Morehouse, T. P. Jackson, Robert Scillence, Charles P. White, Jessie Brink, Marion Sawtell, Ada Sherman, the Carleton Sisters, and Emile Subers.

Alexander Gaden, who last season played leads and heavies with the Meffert Stock company, invites offers for next season. He has played over two hundred and fifty parts in stock, including De Nieppers in Madame Sans Gene, Ben Baird (title-role) in The Ensign, Julian Beauclere in Diplomacy, Christian in Cyrano de Bergerac, Courtier Jaffrey in Social Highwayman, and many others.

Charles Fletcher was highly commended by author Joseph J. McGinniss for the artistic scenery which he painted for the production of The Bells of Shandon. Mr. Fletcher is still located at 288 Grand Street, this city.

A good singing and dancing comedian is wanted by "Actress," 4 West Twenty-ninth Street, to join her in a vaudeville sketch.

The Laurestina Cold Cream Company have a cold cream especially prepared for professional use, a sample box of which they will sent for 10 cents. Their address is 58 East 113th Street.

The Black Patti Troubadours are called for rehearsal at Adelphi Hall, Fifty-second Street and Seventh Avenue, for July 24, 11 o'clock in the morning.

Edward N. Hoyt, who has been long known in the legitimate drama, is spending the Summer at Ironsides, Md. He has not signed yet for next season.

Darkest Russia opens the season, under Edwin C. Jepson's management, July 31, at Yarmouth, N. S., with Halifax and St. John to follow. A long season has been booked, and all but two of last year's company re-engaged. Rehearsals began July 17. The company includes Herbert Fortier, Harry D. Byers, John De Gez, Jefferson Osbourne, William R. Randall, J. D. Carlisle, Katherine Willard, Kate Jepson, Alfa Perry, and Lillian Lainslee. Frank L. Bixby is the business representative.

A guarantee is offered for a first-class repertoire organization to play the Grand Opera House, Clarksburg, W. Va., week of Oct. 2.

Adeline Mann was highly successful in the ingenue roles with the Harkins company, which closed its tour July 3. As Cissy in What Happened to Jones she won especial favor.

James B. Mackie, after three weeks at Hover Park, Lima, Ohio, and Midway Park, Piqua, presenting Grimes' Cellar Door, opened at Kankakee, Ill., to play the Mittenthal circuit of parks. The company includes Louise Sanford, May Smith Robbins, Carrie Clark Ward, Edess Fowler, John Perkins, Frankie Jones, Fred Robbins, and Harry McKee. The tour will close at Oshkosh, Wis., on July 30, when Mr. Mackie will proceed to Harrisburg to rehearse for his season in farce-comedy repertoire under direction of Nathan Appell.

Mrs. Beaumont Packard is engaging people for the George W. Wilson Stock company, the Alcazar Stock company, Patrick and Reniger's Blue Jeans company, the Meffert Stock company, Stuart Robson, The Lobster, and the Ideal Comic Opera company, a new organization that will make a ten weeks' tour of New England, opening July 20.

Lillian Stillman is considering two good offers for the coming season. As soon as she settles she will visit her home, which is in the West. Miss Stillman recently played the leading character roles in a number of the Broadhurst plays.

Marion Abbott will not be a member of the Kelcey-Shannon company again next season.

Lorn L. Haight, experienced in heralding attractions, is open to offers as advance or business manager. His address is McGregor, Ia.

Van Bert Adams will accept engagement for heavies or characters. Propositions should be addressed to Martinsville, Mich.

The Grand Opera House, Freeland, Pa., has a new manager in J. J. McMenamin. Freeland is a good town with local industries going all the time and 18,000 people to draw from.

Edwin L. Phipps, whose specialty is tenor solos, has not closed for next season. He is stopping at his home at Big Bend, Pa.

A treasurer, capable of giving a cash bond, is wanted by Manager Haylor for the Turkish Knights Extravaganza company, with home offices at Hastings, Neb.

William Otis Johnson has a new satire on nobility, Two Puritans, the production of which he would like to arrange for with a responsible manager.

Joe King has had twelve years' experience in dialect roles, in which time he has appeared to good advantage in a number of excellent parts. He will consider engagement with comedy drama or farce.

Upon Jacob Litt's accession to the management of the Broadway Theatre the offices in that building underwent a renovation and now present a beautiful appearance. A few are still vacant, which can be rented by applying to A. J. Spencer, at the Broadway Theatre Building.

The Dan Burke Comedy company will open its season Aug. 7. A full dramatic company is wanted by Alf. G. Herrington, manager, who may be addressed at the Boston Job Print, Boston, Mass.

WANTED AT ONCE FOR EUROPE.

Sister acts, soubrettes, all sorts of lady performers, also high-class acrobatic, eccentric and grotesque teams.
ULTMANN & TONELL,
Theatrical Exchange, 232 E. 106th St., N. Y.

PROFESSIONAL CARDS.

Andrews, Lillian
Grand Dames and Characters. 318 West 28th St.

Arnot, Louise
Disengaged. 153 West 16th St.

Atkinson, Lawrence E.
Character Leads, Old Men. 2417 N. Penn St., Indpls.

Brandt, Charles C.
Mr Daniel Frohman's management 1899-1900.

Burnham, Lillian
Soubrette or Ingenue. 8 Thache Road, Dorchester, Mass.

Burress, William
Man in the Moon, New York Theatre.

Brandon, Ethel
Countess Nina, The Devil's Island. Season 1899-1900.

Bradley, Leonora
Specially engaged for the Castle Square, Boston.

Burton, Charles P.
Musical Director (V. and P.). 313 West 31st St., N. Y.

Christie, Jennie
Characters. Disengaged. Address MIRROR

Carhart, James L.
Old Men Roles. Rob't B. Mantell, Season 1898-'99

Carlisle, Katharine
'97-'98-'99 with De Wolf Hopper. At Liberty.

Campbell, Margaret
Character and Eccentric Comedy. Address MIRROR

Clifton, William F.
Leading Man. Disengaged. 166 West 47th St., N. Y.

Carew, James
Address MIRROR.

Carrington, Mary
Prima Donna Soprano. Castle Square Opera, Chicago.

Chamberlin, R. C.
Thanhouser Stock Co., Milwaukee. Principal Comedian.

Davies, Harry
Leading Tenor. Castle Square Opera Co. Chicago.

Dallas, Mr. Mervyn
Address Lyceum Theatre, or MIRROR.

Fuller, Charles Allen
Principal Basso. 4th year Wilbur-Kirwin Opera Co.

Fortier, Herbert
Leading Man in Darkest Russia, 1899-1900.

Fowler, John C.
Versatile Leads. Stage Manager. At liberty. MIRROR

Fontainebleau, Ella
At Liberty for next season. Address MIRROR.

Goudreault, Zeph
Leading Tenor and Juvenile. Address MIRROR.

Goldie, Beatrice
Prima Donna. 250 W. 24th Street.

Granville, Taylor
Address MIRROR.

Garside, James S
Genteel Heavies. Disengaged. Address MIRROR.

Gonzalez, Mrs. Fannie
Characters. At Liberty. Address MIRROR.

Gordon, Evelyn
Leads, heavies. At Liberty. 3618 Michigan Ave., Chicago.

Hydes, Watty
Musical Director. Address 13 West 64th St., N. Y.

Hoyt, Ethelwyn
Mrs. Fiske's Co. Becky Sharp '99-1900.

Hale, Harry
King of Comic Acrobats. Parts; at liberty. MIRROR.

Holland, Frank
Leads. At liberty. Address Phoenix, R. I.

Hanchett, Julia
Permanent address, DRAMATIC MIRROR.

Johnson, Alice
At liberty next season. Address MIRROR.

Keenan, Harry G.
Juvenile Leads. Stock experience. Add. MIRROR, or Agts.

Klein, Charles
Empire Theatre, New York.

Lindberg, Emma
Ingenue. MIRROR.

Lee, Amy
Comedienne. Care MIRROR.

Linthicum, Lotta
Address MIRROR.

Mull, Irene
Prima Donna Contralto. Address 128 W. 63d St., N. Y

Meyer, Henry A.
Scenic Artist. 139 Nevins St., Brooklyn, N. Y.

Martell, Annie
Disengaged. 523 Burnet Ave., Syracuse, N. Y.

Morgan, Lizzie
Second year, Castle Square Theatre, Boston

Marcellus, Kitty
Prima Donna Soprano. Address Agents or MIRROR.

Madison, Maud
La Danseuse Artistique. Ingenues. 224 6th Ave., N. Y.

McGrath, Chas. A.
Juvenile. Liberty. MIRROR.

Montgomery, C. H.
Old Men and Characters. Per. address, 422 W. 147th St.

Millard, Laura
Prima Donna. Castle Square Opera Co

Morrisse, Lola
Comedienne. At liberty. Address MIRROR.

Nowell, Harry W.
Juveniles, light comedy, stock experience. Liberty. MIRROR

Olney, Miss Channez
At liberty for next season. Address MIRROR.

Owen, Margaret Dale
Engaged. Address MIRROR.

Phipps, Edwin L.
Tenor Soloist. At Liberty. Big Bend, Pa.

Pitt, Margaret Dibdin
Leading Woman. At liberty.

Pitt, Addison
At Liberty. Port Chester, N. Y.

Rouse, Fannie Denham
At Liberty. Address care MIRROR.

Robson, Andrew
At Liberty. Address Bartholdi Hotel.

Raynor, Anna
Contralto, Opera or Farce. Address MIRROR.

Ryley, J. H.
Address Green Room Club, London, Eng.

Royce, Louise
With Belle of New York Co., Australia.

Seymour, Pauline
Soubrette or Ingenue, Invites Offers. 1899-1900. MIRROR.

Sherman, Richard
Leading. Juvenile and Heavies. Stock. Disengaged.

Schell, Hattie E.
Comedienne and Ingenue. At liberty. Address MIRROR.

Sterling, Harriet
Address care MIRROR.

Sears, Herbert E.
Address 6505 Yale Avenue, Chicago.

Shaw, John J.
Re-engaged. Columbia Theatre Stock, Newark, N. J.

Schuchert, Mollie E.
Soubrettes or Ingenue. At Liberty. MIRROR.

Stillman, Lillian
Disengaged. Actors' Society, 131 W. 40th St.

Tannehill, Mrs. F. A.
Character, Old Women. At liberty Address MIRROR.

Thomas, Gus P.
130 Carleton St., Toronto, Ont.

Trautman, Edw.
Musical Director. Disengaged, 630 Catherine St., Syracuse.

Trader, George Henry
ACTOR-PRODUCER. Office Actors' Society.

Turner, Geo.
Leads. Secrets of the Harem. England, 1898-99.

Vernon, Ben B.
The Richard Mansfield Co. Address MIRROR.

Webb, Edward
Tenor Comique and Stage Mgr. Uhrig's Cave, St. Louis.

Webb, Edward
At liberty for Winter season.

Warren, Emma
Emotional Leads. At Liberty. MIRROR.

Wilder, Mr. Marshall P.
Permanent address care New York Post Office.

Wallace, Gustave
Engaged. A Guilty Mother. Address 131 W. 40th St.

Wetmore, Jennie
Char. Comedienne. Engaged W. S. Campbell's Aunt Jerusha

Williams, Cora
Comedienne. Disengaged. Address MIRROR.

PROFESSIONAL CARDS.

Fifth Annual Tour of the Distinguished Comedian,

MR. BERT COOTE

Will open at Montreal, Sept. 4.

IN PREPARATION:
An entirely new American Comedy, which will be produced early in October.

Address all communications to
1440 Broadway,
New York City.

Frank Sheridan

LEADING and HEAVY: STOCK or COMBINATION.

AT LIBERTY AFTER JULY 15.

Address Castle Square Theatre, Boston.

A. H. STUART

McCULLUM'S STOCK CO.,
CAPE ELIZABETH, ME.
JULY 3—PORTHOS, THREE GUARDSMEN.

JESSIE BONSTELLE

ESPECIALLY ENGAGED.
LYCEUM THEATRE STOCK CO.,
ROCHESTER, N. Y.
JULY 3—CAMILLE

KENDAL WESTON

LEADING MAN.

"A leading man that does lead, and has no superior in stock work."—*St. Paul Pioneer Press.*

Address Actors' Society of America, 131 W. 40th St.

MARION BALLOU

COMEDIENNE AND INGENUE.

AT LIBERTY JULY 10.

Address MIRROR or Agents.

W. H. MURPHY

SINGING AND DANCING COMEDIAN.

BLANCHE NICHOLLS

SINGING AND DANCING SOUBRETTE.

Originated "The Actor" in Boy Wanted.

Invites Offers for Next Season—Stock Preferred.

Address 3806 Third Avenue, New York.

May Wilkes

Leading Emotional Role in

THE GUILTY MOTHER.

Address MIRROR.

Georgia Welles

Re-engaged with Frawley Co.

DAVIDSON THEATRE, MILWAUKEE, WIS.

GRACE HAYWARD

INVITES OFFERS. INGENUES AND SOUBRETTES.

Featured for six years with Ferris Comedians. Address MIRROR office.

FRANK ARMSTRONG and MARIE WARREN

INVITE OFFERS FOR NEXT SEASON.

Heroic and Character Leads and Heavies and Stage Director. Leading Man in Stock Houses for past seven years. Last season Leads with Jas. R. Waite's Eastern Co. At present Leading Comedian Boston Opera Comique Company, Whalom Park.

Leads and Heavies. Last season with Jas. R. Waite's Eastern Co. Season 1897-98 Leading Lady with Burt Haverly's A Railroad Ticket Company. At present Prima Donna of Boston Opera Comique Company, Whalom Park.

STOCK OR HIGH CLASS REPERTOIRE PREFERRED.

Address FRANK ARMSTRONG, Whalom Park, Fitchburg, Mass.

FRANK PLATZER

Art Scenery.

STUDIO—
Academy of Music, N. Y. City.

If you desire very artistic, original and well painted scenery, do not fail to call on me.

HARRY DODD

Stage Director.

Olga Nethersole, Season 1898-'99.

AT LIBERTY to produce plays NEXT SEASON.

Address care MIRROR.

EMMA BRENNAN

(Mrs. John E. Ince).

Comedienne, Characters, Dialect Parts, Mezzo Soprano.

AT LIBERTY. Address MIRROR.

MANAGERS' DIRECTORY.

ARK.—FORT SMITH.

Tilles Theatre

Only Theatre in city; Population, 23,000; Population of territory, 20 miles radius, 32,000; Six railroads; Finest house in South; Thoroughly up to-date in every respect. For open time address

GEO. TILLES, Lessee and Mgr.

CONN.—TORRINGTON.

Union Opera House

Only up to-date Theatre in the city. Ground floor. Pop 15,000; 25,000 to draw from. Stage 35 x 60. Steam, gas and electricity. A few choice bookings.

C. C. VOLKMANN, Mgr.

GA.—ROME.

New Nevin Opera House

Over $12,000 in improvements!

JAMES B. NEVIN, Mgr.

ILL.—KEWANEE.

New Opera House

McClure and Cahow, owners. Seats 1,000. Stage 60 x 40. 50 ft to loft. Ground floor, modern and up-to-date. Will be complete Aug. 15. Now Booking

F. A. CAHOW, Mgr

INDIANA.

Franklin Opera House

W. J. MARTIN, Manager,

Seymour Opera House

SEYMOUR OPERA HOUSE CO.,

Columbus, Crump's Theatre

R. F. GOTTSCHALK, Manager,

Comprising the

COLUMBUS-FRANKLIN SEYMOUR CIRCUIT.

Three of the best one-night stands in Indiana.

IND.—AUBURN.

Henry's Opera House

Best show town in Northern Indiana. Pop. to draw from six to seven thousand. Now booking first-class attractions. Everything new and up-to-date. Can stage any production. Write or wire.

W. S. BUTTERFIELD, N. Y. Representative, 1358 B'way.

J. C. HENRY, Prop. and Mgr.,
Auburn, Ind.

IND.—LA FAYETTE.

Grand Opera House

Dicksons of Indianapolis have nothing to do with me or the house. Now booking season 1899-1900. GOOD attractions only. Write or wire.

MAX BORN, Manager.

IND.—LOGANSPORT.

Dolan's Opera House

WILLIAM DOLAN, Prop. and Mgr.

Would respectfully ask Managers of good Attractions to consider Logansport when they are laying out their route, with seating capacity of 1,200, town 20,000, and also a guarantee from me that I will play but two good shows a week, except on very rare occasions. Play no weekly Repertoires after Oct. 1899. Stage large enough to play all attractions. Will give large per cent. for opening night in Sept.

WM. DOLAN, Mgr.

KAN.—SENECA.

Opera House

Pop. 2,500. Seats 450.

WE ARE RIGHT in line for GOOD ATTRACTIONS. Send for our open time. G. A. R. Reunion and Street Fair, Aug. 22, 23, 24, 25, open.

J. H. COHEN, Mgr.

KY.—ASHLAND.

The New Ashland

New management. Remodeled. 14,000 to draw from. Everything booming. Want first-class attractions only.

BRYAN & MARTIN, Lessees.

KY.—OWENSBORO.

New Temple Theatre

FAIR WEEK OPEN.

Oct. 2-7. Also other good time. Write or wire

PEDLEY & BURCH, Mgrs.

KY.—RICHMOND.

White-Bush Opera House

Population 8,000. Now booking season 1899-1900.

WHITE AND BUSH, Mgrs.

ME.—ROCKLAND.

Farwell Opera House

New Management. Now booking season 1899-1900. Good attractions only. Population 10,000. To draw from, 22,000. Seating capacity 800. First-class one-night stands wanted. Good show town for good attractions.

BOB CROCKETT, Mgr.

MO.—MARSHALL.

Marshall Opera House

New management. Thoroughly renovated. Pop. 7,000 Booking '99-1900.

STRIKER & PATTERSON, Mgrs.

MANAGERS' DIRECTORY.

N. Y.—ALBANY.

Centennial Hall

Albany's New "Bijou" Theatre. Playing only first-class attractions at rental or sharing terms. Seating capacity 800. Prices according to attraction. House centrally located. All electric cars pass within one block of theatre. Fully equipped with New Scenery. Large and Commodious Dressing Rooms and lighted by electricity.

E. J. DOOLEY, Manager.

N. Y.—LOCKPORT.

Hodge Opera House

New management. Playing nothing but first-class attractions. Best one-night stand in Western New York. Population, 90,000. Seats 1,200.

W. B. LERCH, Mgr.

N. Y.—ONEONTA.

New Theatre

For open time 1899-1900, and one week each June and July, for good repertoire cos. address

GEORGE B. BAIRD, Mgr.

O.—DELAWARE.

City Opera House

Good money for good attractions. Pop. 11,000.

WOLFF AND KING, Sharing Mgrs.

O.—GALLIPOLIS.

Ariel Opera House

Population 7,000. Seating capacity 900. Under new management. Now booking first-class attractions. One attraction per week, one-night stands preferred.

M. F. MERRIMAN, Mgr.

O.—LEBANON.

Lebanon Opera House

Only theatre in Warren county, midway between Dayton and Cincinnati. Two railroads. Population to draw from, 25,000. Splendid show town for good attractions. Seating capacity, 1,000. Strong attractions wanted. Good open time.

M. E. GUSTIN, Mgr.

PA.—KANE.

Lyceum Theatre

Now booking for season 1899-1900. Best show town of its size in Western Pennsylvania. On line of P. & E. R. R. For open time consult our New York Representative, W. S. Butterfield, Manhattan Dramatic Exchange, 1358 Broadway, or address

A. B COHN, Mgr.

PA.—OLYPHANT.

F. M. Opera House

Electric lights. Steam heat. Seating capacity 1,000. Population 10,000. 15,000 to draw from. Mines and factories working full time. Prospects bright. Now booking for 1899 and 1900. Address

THOS. M. GIBBONS, Mgr.,
Dumore St., Olyphant, Pa.

PA.—ROYERSFORD.

Royersford Opera House

WANTED.—First-class attractions, one-night stands. Strong attraction wanted for the opening Sept. 2. Royersford will be connected to Phœnixville by trolley, which will give additional 10,000 population.

CHARLES H. DETWILER, Mgr.

S. C.—ANDERSON.

Anderson Opera House

Desires first-class attractions to open season.

McCULLY & ORR, Mgrs.

S. D.—DEADWOOD

Deadwood Opera House

Population 7,000. New Theatre. New Scenery, Electric Light, Steam Heat, Seating Capacity 900. Fine opening for good attractions. Wire or write at once.

DEADWOOD OPERA CO.

S. D.—LEAD.

Miners' Union Opera House

Population 8,000. Fine theatre. Scenery, etc., up-to-date, electric light, steam heat. Seating capacity 1,000; stage 50x50 ft. Now booking balance of this season and next. Write or wire.

S. M KYDE, Mgr.

TENN.—COLUMBIA.

Grand Opera House

Population 10,000. Seats 1,000. Now booking for season 1899-1900. Best one-night stand in South. Strong attraction wanted.

J. Y. HELM & CO.

TENN.—JACKSON.

Pythian Opera House

New Management. Only Theatre in city. Pop. 25,000. Good patronage to good attraction. Open about Sept. 4.

COLLINS-PARISH CO.,
Lessees and Managers.

TEX.—EL PASO.

Myar's Opera House

Population 25,000. Juarez, Mex., 15,000. Enlarged and improved. Electric light, gas, steam heat. Most rapidly growing city in the Southwest. Write or wire

SAMWORTH & CASSIDY, Mgrs.

TEX.—MCKINNEY.

Opera House

House entirely renovated. New seats, new scenery, new management, electricity. Pop. 8,000. Seats 700 Booking season 1899-1900. Managers of good attractions write. Want strong dramatic attraction for opening nights, Sept. 14 and 15. Also booking agents for New Opera House, Henderson, Tex.

FINBERG & DREBEN, Mgrs.

MANAGERS' DIRECTORY.

TEX.—HENRIETTA.

Carver Opera House

New house, furniture and scenery. Seating capacity 500. Easy jump from Ft. Worth or Gainesville. Now booking for 1899-'900.

WIS.—NEW LONDON.

Grand Opera House

Population 5,000. Ground floor. Capacity 1,000. Address

HICKY & LUTSY, Props.

WIS.—OSHKOSH.

Grand Opera House

Population 30,000. The only theatre in the city. Ground floor Capacity 1,200.

J. E. WILLIAMS, Manager.

CAN.—QUEBEC, P. Q.

New Academy of Music

Open time for first-class attractions only. Three night and week stands. Complete new interior. Gridiron raised to 56 feet. Seating capacity enlarged 1,600.

Population 85,000. Address

A. A. CHARLEBOIS, Mgr.

PROFESSIONAL CARDS.

JOS. HERDIC

MUSICAL DIRECTOR (Violin and Piano).

AT LIBERTY FOR NEXT SEASON.

Only first-class managers need apply.

Address care MIRROR office.

Wilfrid North.

Mrs. Fiske's Company.

AMY AMES

AT LIBERTY.

Address Mrs. Fernandez, or care MIRROR.

BRIGHAM ROYCE

Re-engaged by Daniel Frohman, '99-1900.

Address Elitch's Garden Theatre, Denver, Col.

HOWARD TUTTLE,

SCENIC ARTIST,

MILWAUKEE, WIS.

VERNER CLARGES

AT LIBERTY TILL SEPTEMBER.

Next season with Mr. Joseph Jefferson.

Address "The Players.

GERTRUDE ROOSEVELT

With WHY SMITH LEFT HOME Co.

Strand Theatre, London.

ALFRED BRADLEY

Address 1440 Broadway,

BUSINESS MGR. MODJESKA.

SANFORD DODGE

Will appear next season as *"D'Artagnan"* in a scenic revival of Salvini's version of the *"Three Guardsmen."*

Address 615 Guaranty Loan Bldg., Minneapolis, Minn.

Marion P. Clifton

Comedy Domestic and Character Old Women.

DISENGAGED. 238 W. 39th Street, New York.

WALTER CHESTER

Juvenile and Light Comedy.

AT LIBERTY. Address MIRROR.

ELIZABETH BAKER

LEADING JUVENILE.

AT LIBERTY. Leads. James O'Neill, '98-'99.

Address MIRROR.

JAMES W. MULLIN

Endorsed by C. B. Hanford and Melbourne MacDowell.

HEAVIES, JUVENILES.

Address 143 E. Jeff Street, Louisville, Ky.

MABEL DIXEY

Address MIRROR.

WALTON TOWNSEND

AT LIBERTY. LEADING CHARACTERS.

Two seasons Theatre Francais Stock. Address Actors' Society, 131 W. 40th St., New York.

A. M. LANGSTAFF

MUSICAL DIRECTOR.

AT LIBERTY. Address MIRROR.

PROFESSIONAL CARDS.

ABBÉ

Manhattan Beach, Denver.

Week of July 16,

LORD RICHARD DANBURY.
PRODIGAL DAUGHTER.

SARAH TRUAX

Leading Woman, Shubert Stock Co., Star Theatre, Buffalo, N. Y.

CLAIRE DE BEAULIEU IN THE IRON MASTER.—Her impersonation was one of the best in which she has been seen in Buffalo, and she easily carried off the honors of the evening. In every respect her work was conscientious and realistic.—*Buffalo Commercial, Buffalo, June 27.*

Blanche Seymour

AT LIBERTY.

Ingenues and Soubrettes.

Dancing Specialty.

Stock or Road.

38 Orton Place, Buffalo, N. Y.

Percy Plunkett

COMEDIAN.

Late of Tennessee's Pardner Co.,

AT LIBERTY.

Address 275 West 134th Street,

NEW YORK CITY.

ALICE KAUSER

PLAYS.

NEW STOCK PLAYS.

NEW REPERTOIRE PLAYS.

Address 1432 Broadway, New York.

FELIX MORRIS

Address:

HYDE MANOR,

SUDBURY, VT.

JOSEPH LeBRANDT

DRAMATIST,

AUTHOR

ON THE STROKE OF TWELVE

(To be produced Sept. 11),

2d Edition HOTEL TOPSY TURVY,
THE RED CROSS NURSE, Etc., Etc.

Rewriting solicited. Address care MIRROR.

MAURICE McMAHON

(Formerly known as "Geo. Almonte.")

Comedy (Irish preferred) with strong singing specialty for first-class Farce-Comedy and Drama.

Address MIRROR.

Margaret Hayward

Address MIRROR.

Joseph Desberger

AT LIBERTY.

2351 Lafayette Ave., St. Louis or MIRROR.

JOHN E. HENSHAW AND MAY TEN BROECK

THE MAN IN THE MOON.

MINNIE MONK

Characters, Old Women, Comedy and Heavies.

136 East 50th St., New York City.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

AT LIBERTY

BERT ST. JOHN—GEORGIE TOMPKINS

PAST THREE SEASONS WITH STAIR AND NICOLAI ATTRACTIONS.

Light Comedy Characters. PAST SEASON STAR PART opposite Chas. A. Mason in Who is Who? ORIGINAL SPECIALTIES. THE ORIGINAL "ANGELICA" in Who is Who? Prima Donna Soprano. BALLADS.

OPERA, COMEDY OR DRAMA.

Would consider a proposition from any responsible manager to interest myself in a legitimate theatrical enterprise. BERT ST. JOHN, care Casino, Toledo, Ohio.

EDYTH TOTTEN LEADING WOMAN

PARTS PLAYED SEASON 1898-99.

Nourmallee—Cherry Pickers.
Lillian—Hands X Sea.
Annie Carson—Power of Press.
Margaret—Lost Paradise.
Annie Smalley—Ranch 10.
Helen—War of Wealth.
Carmen—Carmen.
Mercedes—Monte Cristo.
Liza—White Slave.
Lucille—Last Stroke.
Alice Ainsley—Cumberland '61.
Marguerite—Faust.
Nellie—Lost in London.
Fifi—All the Comforts of Home.
Rachel—Held by the Enemy.
May Edwards—Ticket-of-Leave.
Hetty Greyson—Cotton King.
Lady Isabel—East Lynne.
She—She.
Claire Harvest—That Man. Etc., Etc.

AT LIBERTY FOR COMING SEASON. 72 West 50th St., N. Y.

John D. Gilbert

COMEDIAN.

Address MIRROR or Agents.

Edna G. Brothers

Formerly with Mrs. Fiske and Stuart Robson Companies.

Juveniles. At Liberty. Address MIRROR.

WILLIAM HUMPHREY

Leading Heavy and Leading Character Actor at the Castle Square Theatre, Boston, Mass., for one hundred and six consecutive weeks, having resigned position, will be

AT LIBERTY.

Address MIRROR or Players' Club.

Hannah May Ingham

Re-engaged as Leading Woman Henry V. Donnelly Stock Co

Season of 1899-1900. Address care MIRROR.

KATHERINE

GERMAINE

PRIMA DONNA SOPRANO.

INVITES OFFERS, SEASON 1899-1900. Address MIRROR.

FLORA

STANIFORD

LEADING WOMAN (Versatile).

Address MIRROR or Agents.

MAURICE FREEMAN,

LEADING BUSINESS.

INVITES OFFERS. Address MIRROR.

NELLIE YALE NELSON

LEADS OR COMEDY.

Leading Woman with Tim Murphy in The Carpetbagger, Season of '98-99.

INVITES OFFERS FOR NEXT SEASON. Address MIRROR or Agents.

HOWELL HANSEL

Special Engagements for New York City Solicited.

Address Low's EXCHANGE, 1123 Broadway, N. Y.

WILLIS GRANGER

Leading Man, Woodward Company.

Kansas City during Spring. Omaha during Summer.

Harry Burkhardt

LEADING BUSINESS. AT LIBERTY.

Address Agents.

HOPE BOOTH

INVITES OFFERS FOR NEXT SEASON.

INGENUE and JUVENILE. Permanent address, ACTORS' SOCIETY OF AMERICA.

Miss Hope Booth, a delightful ingenue, plays Mabel Harwood, to the exhaustion of everything which could be desired of a coquettish fetching maiden.—*Boston Herald, Jan. 24, 1899.*

Miss Hope Booth was at home in her part, and showed considerable dramatic ability.—*Boston Post, Jan. 24, 1899.*

Disengaged Next Season. # ALBERTA Spring '99 Henry Miller Co.

GALLATIN

Permanent address 1 West 131st Street, Corner 5th Ave., New York.

WM. SELLERY

SINGING COMEDIAN.

Address MIRROR.

MR. SYDNEY TOLER

LEADING MAN.

BANGOR STOCK CO., Bangor, Me.

MARY SANDERS

CASTLE SQUARE THEATRE, BOSTON.

Mary Sanders, in the ingenue role of Gladys Kearney in Just a Day Dream, was fascinating and consistently girlish.—*Boston Post, June 20.*

FRANK PETERS

AUGUSTUS PITOU'S COS., Four Seasons.
LOUIS JAMES CO., 1897-98.
JAMES-KIDDER-WARDE CO., 1898-99.

At liberty for season 1899-1900. Modern or classic plays. Address MIRROR

MODJESKA

Season 1899-1900 Sole Management John C. Fisher.

Address until Sept. 1st, Fisher Opera House, San Diego, Cal. After Sept. 1st, address En Route.

LOUISE HEPNER

Specially engaged for Australia to play the "Salvation" Lassie in The Belle of New York. Returns to America about Sept. 1, 1899.

Address Rooms 3 and 4, Broadway Theatre Building, New York.

LISLE LEIGH

LEADING WOMAN.

McCULLUM'S STOCK CO., PORTLAND, ME.

4TH SUMMER. STOCK OR COMBINATION OFFERS INVITED.

JANE KENNARK

Leading Woman.

With Woodward Stock Company, New Auditorium, Kansas City, Mo.

Summer season, same Company, Boyd Theatre, Omaha.

ELEANOR ROBSON

Chicago Chronicle, Sunday, Oct. 2, 1898.—"There is a young woman in the Salisbury Stock in Milwaukee who is going to make her mark some day if I am not mistaken. Just a glimpse I caught of her the other night convinced me that her present managers have a prize in the person of Eleanor Robson, who is playing the queer sentimental young heroine of Bret Harte's play, Sue. She has the rare gift of real histrionic ability. Everything she did in that strangely effective scene with the drunken sheriff was truly consonant with the character."—HEPBURN JOHNS.

AT LIBERTY FOR WINTER SEASON. Address MIRROR.

MAGNETIC NELLIE

HAWTHORNE

"RESTING."

RALPH STUART

Engaged Leading Man.

MURRAY HILL THEATRE STOCK CO - - 1899-1900.

Permanent Address; MIRROR.

PASQUALINA DE VOE

Wish to hear from first-class Repertoire Cos Juveniles, Heavies and Leads. Address MIRROR.

LOUIS CASAVANT

BASSO CANTANTE. AT LIBERTY.

Late with Bostonians, Frank Daniels, Francis Wilson. Address Martha's Vineyard, Duke Co., Mass.

PROFESSIONAL CARDS.

Anne Louise Ames

LATE STAR, WAITE STOCK. AT LIBERTY. ADDRESS: JACQUES THEATRE, WATERBURY, CONN.

MLLE. ETHEL TILLSON—CHAS. E. HART

High Soprano, Soloist. Mus. Dir. (Pianist).

INVITE OFFERS FOR NEXT SEASON.

Joint Engagement. Like to hear from Manager going to the "Coast."

Philadelphia Enquirer: Mlle. Ethel Tillson, who played the part of a society girl, is not only a finished actress, but a great specialty artist. She is called the California Nightingale, the title being very appropriate. Her voice is of a high quality, and she was enthusiastically encored in the second act. Address: DRAMATIC MIRROR.

Adele Le Claire

CHARACTER AND COMEDY. DISENGAGED FOR NEXT SEASON.

Communications to DRAMATIC MIRROR.

Ashley Miller AND Ethel Browning

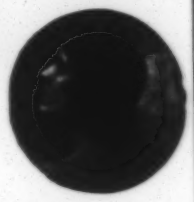
(Juveniles and Light Comedy) Invite Offers for Next Season. (Juvenile and Ingenue Leads)

FORMER CONNECTIONS: The Kendalls, Whiteside, Salvini, Otis Skinner, Etc. | Jefferson, Tree, Salvini, Goodwin, Otis Skinner, Etc., and Stock Companies in Syracuse, Denver, New York, Pittsburg, Chicago, Etc.

Address 1937 Deming Place, Chicago, or MIRROR.

EMILY WAKEMAN

Whose adaptability for Character roles is well recognized, is disengaged for season of 1899-1900.



ANNA E. DAVIS AND FREDERIC HERZOG

LEADING BUSINESS. FEATURED.

PITMAN STOCK CO. FLORA M. BLANEY, Manager, 1368 Broadway

Beresford Webb

DISENGAGED FOR NEXT SEASON. Address MIRROR, or Lambs Club.

JUVENILE LEADS

Experienced Business Manager and Qualified Accountant.

Articled for five years to Harding, Whinney & Co., Public Accountants, London, England.

William Friend

Invites Offers for Next Season.

ECCENTRIC LIGHT COMEDIAN.

Address MIRROR, or Agents.

Margaret May AND Edward McWade

AT LIBERTY FOR NEXT SEASON. Address Agents or MIRROR.

RESPONSIBLE GENERAL ACTOR.

OFFERS INVITED.

Lee Sterrett

STAGE DIRECTOR.

Address: Sunset View Cottage, PEAK'S ISLAND, ME.

JOHN J. FARRELL

LEADING MAN.

Engaged Season 1899-1900.

FRED De NOE AND FANNIE TRUMBULL

(Singing Comedian). (Soubrette or Ingenue, Italian Harp, Song and Dance).

STRONG DOUBLE RAGTIME DANCING SPECIALTY.

Past three seasons Murray and Mack's Finnegan's Ball.

AT LIBERTY. Address Centreville, Ind., Box 109.

VALERIE BERGERE

Leading Woman, Thanhouser Stock Co., Milwaukee, Wis.

VERE HERBERT in MOTHS.

ISABEL PITT LEWIS

LEADING WOMAN.

Re-engaged season 1899-1900. Bennett and Moulton Co. (A).

ELOCUTION, ACTING, ETC.

1884 —THE— 1899

AMERICAN ACADEMY OF THE DRAMATIC ARTS —AND— Empire Theatre Dramatic School.

FRANKLIN H. SARGENT, President.

For 15 years a practical training school for the stage in connection with *Charles Frohman's New York Theatres* and Traveling Companies. Open all the year. The Operatic Department, under the direction of *Mr. Tom Karl*, opens October 26.

Apply to E. P. STEPHENSON, Carnegie Hall, N. Y.

STANHOPE---WHEATCROFT Dramatic School.

HOLLAND BUILDING, 1440 BROADWAY, COR. 40TH ST., N. Y. CITY.

ADELINE STANHOPE WHEATCROFT - - DIRECTOR

PRIVATE LESSONS AND SUMMER CLASSES.

Practical instruction in all that pertains to the Stage. The regular course is completed in six months, from October until April. Graduates now appearing in many of the best companies.

PROSPECTUS MAILED ON APPLICATION.

The National Dramatic Conservatory

THE BERKELEY LYCEUM, 23 WEST FORTY-FOURTH STREET.

F. F. MACKAY, - - Director

Students thoroughly prepared for the stage. OPEN THE YEAR ROUND. Special Summer course of six weeks begins July 6.

Regular Fall course of six months will begin Oct. 10.

Professionals coached in special parts. Private lessons at all hours. Full particulars mailed on application.

ROSE EYTINGE

24 and 26 West 22d Street, till further notice.

INSTRUCTION IN ACTING. Pupils Prepared for the STAGE, PULPIT, PLATFORM, OR PARLOR.

HART CONWAY'S CHICAGO SCHOOL OF ACTING

CONSOLIDATED WITH THE CHICAGO MUSICAL COLLEGE

Fall term commences Sept. 12. For particulars address 202 Michigan Blvd., CHICAGO, ILL.

HOME AGAIN!

At Old Headquarters,

FRANK C. BANGS

THE FAMOUS PLAYER.

Will coach amateurs and direct old and new plays. Society engagements solicited.

OLD STUDIO STURTEVANT HOUSE, Broadway and 29th St., N. Y. City.

Lawrence School of Acting,

144 FIFTH AVE., NEW YORK.

Edwin Gordon Lawrence, - - Director.

The fall term commences Monday, Aug 28th. Send for circular.

THE HENRY C. de MILLE SCHOOL FOR GIRLS

An ideal home in the Ramapo Hills near New York, where every girl receives individual attention

For ILLUSTRATED CIRCULAR address

MRS. H. C. de MILLE, Pompton, N. J.

ROSE BECKETT Maitress de Danse, originator of new up-to-date dances. 210 West 42d St. Engagements guaranteed.

ALFRED AYRES, 218 W. 15th St., N. Y.

Instruction in ELOCUTION—all branches—and DRAMATIC ART. Author of "Acting and Actors," a book for students of the actor's art. Price, $1.25.

There are chapters of the book that ought to be printed in tract form and put into the hands of every member of the dramatic profession.—*Boston Evening Transcript.*

Author of "The Essentials of Elocution."—A guide for such as would be natural yet not commonplace, effective yet not declamatory; would "let discretion be their tutor, and suit the action to the word and the word to the action."

NEW EDITION. CONTENTS TREBLED.

It is a case where brevity is the soul of value.—*Rochester Herald.*

His suggestions are simple and sensible.—*The Congregationalist.*

Original and brightly written.—*Richard Henry Stoddard.*

An excellent work.—*Boston Beacon.*

It is worth more than all the ponderous philosophies on the subject.—*Lutheran Observer.*

Cloth binding. Price 75 cents.

FUNK & WAGNALLS CO., Publishers, 30 Lafayette Pl., N.Y.

MAY BE ORDERED FROM THE AUTHOR.

TUGNOT SCHOOL OF ELOCUTION, DELSARTE AND PHYSICAL CULTURE,

263 WEST 132nd STREET.

Mme. Tugnôt will take pupils for the summer months at 50 cents a lesson, and invites you to call and examine her method of instruction.

MR. PARSON PRICE. Voice Culture.

Speaking and Singing. Teacher of JULIA MARLOWE, MAUDE ADAMS, IDA CONQUEST, MARIE CAHILL, JANET WALDORF, DREW DONALDSON. Send for circular.

8 E. 17th St., New York.

ENGAGEMENTS GUARANTEED.

The Edwin Forrest School of Dramatic Arts

121 LAMBERT STREET, PHILADELPHIA, PA.

ROBERT G. McGEE, - - - - - DIRECTOR

PROFESSIONAL CARDS.

HARRY M. BLAKE

Leading Heavies or Juveniles.

AT LIBERTY.

Address Actors' Society, or MIRROR.

ELSIE CLARK

COMEDIENNE

AT LIBERTY FOR NEXT SEASON.

Address La Porte, Indiana.

EMMETT C. KING

Leading Juvenile or Heavy.

AT LIBERTY NEXT SEASON

Address Manhattan Beach, Denver, Col

VERNON SOMERS

LEADING MAN.

AT LIBERTY. Address 32 Elm St., West Haven, Conn.

M. STRASSMAN, Attorney,

252 Broadway, corner 14th St., New York City.

PROFESSIONAL CARDS.

EUGENE O'ROURKE,

AT LIBERTY.

SUMMER and SEASON 1899-1900.

Address 1079 Forrest Ave., New York City.

J. PALMER COLLINS

At liberty for Summer and next season.

Address 231 W. 34th St., N. Y.

MURRY WOODS

STAGE MANAGER E. H. SOTHERN CO.

AT LIBERTY.

CHARACTER, COMEDY, OR STAGE MANAGEMENT.

Address 131 W. 40th St., or Agents.

Katherine Grey

At Liberty after June 10th Address MIRROR

LILLIAN DIX

At Liberty. Invites Offers for Summer.

Characters, heavies, comedy and old women. Ad. MIRROR

Arthur Vaughan Johnson

BARITONE. JUVENILE LEADS, AND OLD MEN.

Address MIRROR.

FRANK CUSHMAN

The Progressive Minstrel Comedian.

KING OF SINGING COMEDIANS.

Open for Combinations, High-Class Vaudevilles, or Minstrels, for Next Season.

NONE BUT THE BEST.

Have Immediate Open Time for Parks and Vaudeville.

Address 331 West 15th Street, or Agents.

G. B. BUNNELL

HAS SECURED THE

NEW HAVEN OPERA HOUSE, formerly the Grand.

"From the ruins of the old house shall arise one far greater."

To be Remodeled, Seated and Decorated with the Latest Improvements, and run

UNDER NEW MANAGEMENT

AS THE

Model Popular Priced House of America

Also have secured an extra long lease of

THE HYPERION, To be remodeled and improved for 1900.

Both houses will book in connection with HARTFORD and BRIDGEPORT. Managers of the best attractions TAKE NOTICE.

The JAMES O. BARROWS Stock Co.

PEAKS ISLAND, ME.

Most successful season the GEM THEATRE has ever known, producing all the Metropolitan successes, including

BROTHER JOHN,	MEN AND WOMEN,
THE WIFE,	ESMERALDA,
THE GILDED AGE,	ETC.

WANTED.

Full Dramatic Company

FOR REPERTOIRE.

Season opens Muncie, Ind., Aug. 14. Rehearsal Aug. 1. Address quick. State lowest salary and full particulars. *I don't pay board.*

WALTER S. BALDWIN, Mgr. Baldwin Melville Co.,
1316 So. Fourteenth St., Denver, Col.

A WISE MANAGER

Has made **A WISE MOVE** if he has booked

A WISE WOMAN,

PRESENTED BY

MARIE LAMOUR and FREDERIC MURPHY

See if this is not A WISE PREDICTION!

Direction LESLIE DAVIS. FRED. G. CONRAD, Bus. Mgr.
National Printing Co., Chicago, Ill.

WANTED, For Mittenthal's Circuit of Summer Parks,

Kalamazoo, Mich., Rockford, Ill., Champaign, Ill., Kankakee, Ill., Oshkosh, Wis.,

CAN OFFER FROM FIVE TO TEN WEEKS,

Repertoire Companies in Farce Comedies, Minstrel, Opera and Musical Comedies.

Address AUBREY MITTENTHAL, Oshkosh, Wis.

NOW BOOKING. THE BOX OFFICE WINNER OF THE PAST 12 SEASONS.

J. C. LEWIS

ORIGINATOR OF THE BURLESQUE STREET PARADE,
IN THE LAUGHABLE RURAL COMEDY,

And His Talented Company of Comedians,

SI PLUNKARD

Managers Opera Houses, send your Open Time at once. BOB MACK, Manager, 1507 N. Capital Ave., Indianapolis, Ind.
WANTED—FIRST CLASS PEOPLE IN ALL BRANCHES, also MUSICIANS FOR BAND AND ORCHESTRA.

Broadway Theatre Building, 41st St. and B'dway, N. Y.

HEPNER

97 Washington Street, Chicago.

Leads the world in

TOUPEES. **WIGS** Grease Paints and Powders.

CHARLES MEYER

...WIG MAKER...

And Manufacturer of and Dealer in the Finest Grease Paints, Powders, Rouges, Creams, Etc

119 FOURTH AVE., NEW YORK CITY.

ARE YOU GOING TO EUROPE?

Fast and superb service from BOSTON to QUEENSTOWN and LIVERPOOL, upon modern twin-screw, bilge-keel steamships of

DOMINION LINE

"NEW ENGLAND," 11,400 tons. "CANADA," 9,500 tons. "DERBYSHIRE," 6,000 tons.
CROSSING THE ATLANTIC IN LESS THAN SEVEN DAYS.

MONTREAL SERVICE From Montreal and Quebec to Liverpool via Londonderry. Shortest Sea Passage.
EDWIN H. LOW, Gen'l Agt., 1123 B'way, Townsend Bldg., NEW YORK.

One of the "BOUND TO MAKE MONEY" Attractions.

BEN HENDRICKS IN

The best Swedish Play Ever Written,

A YENUINE YENTLEMAN

Management of ARTHUR C. AISTON,
Room 4, Manhattan Theatre Bldg.

LAFAYETTE SQUARE OPERA HOUSE

Washington, D. C.

Now booking first class $1 50 and $1 attractions for the next two seasons.

CORNELIUS GARDINER, Room 313, Knickerbocker Theatre Building, New York.

CHORUS VOICES WANTED

For Castle Square Opera Co's

Apply American Theatre Stage Entrance Every Thursday 10 A. M.

DON'T TELL MY WIFE!

FELIX RISSER, Proprietor and Manager. Address care MIRROR.

To the Profession

Our stock of Theatrical Underwear and preparations for Make-up is strictly up-to-date in every particular. Members of the profession will always find here just what is wanted. We are now showing some exceptionally beautiful novelties in negligées and matinées, also new dance skirts and walking petticoats, in both lace and silk.
Special attention is called to our line of Theatrical Cosmetics.
Our usual discount to the Profession.

Mahler Bros.

THE BARGAIN CORNER,

6th Ave. and 31st St.

F. F. PROCTOR'S

AMUSEMENT ENTERPRISES

F. F. PROCTOR, . . . Proprietor and Manager
J. AUSTIN FYNES, ... General Manager

PROCTOR'S LELAND, ALBANY, N. Y.
REFINED VAUDEVILLE.

PROCTOR'S THEATRE, 23d STREET,
ORIGINAL CONTINUOUS VAUDEVILLE.
High-class novelties all the time, noon to 11 P. M.

THE PALACE,
58th Street and 3d Avenue Arcade.
CONTINUOUS VAUDEVILLE.

First-class attractions wanted at all times.
Write for dates. Consider silence a polite negative.

GOOD PLAYS

New or Old. For Stock or Repertoire Companies. For Sale or Rent.

ADDRESS

WILLIAM REDMUND,
Piermont, Rockland Co., N. Y.

The Missouri Girl

Is the Greatest Domestic Comedy of the Age

Actors' Society of America

HAS GOOD

PLAYS

of every description on its book.

BRILLIANT SKETCHES.

GEO. HENRY TRADER,
Director Play Bureau.

BEST THREE-NIGHT STAND IN NEW ENGLAND.

Over 120,000 People to Draw From.

WATSON'S OPERA HOUSE,

LYNN, MASS.

Seating Capacity, 1,670.

Address W. B. WATSON.
CHAS. C STUMM, RES. MGR.

PHOTOGRAPHS.

Do not be misled by our imitators, or by trashy circulars Come where the majority go—to Feinberg, who has had years of experience in posing Professional people.

THE DUPLEX Our latest novelty, is making a great hit with the Profession.

A personal visit will convince you of our up-to-date work and low prices. Open Sundays.

FEINBERG'S STUDIO, 16 West 14th St.,
Between 5th and 6th Avenues, NEW YORK.

ROSENFIELD

TYPEWRITING, STENOGRAPHY, TRANSLATIONS.

49 West 28th St., Tel. 681 38th St.
71 Broadway, " 3183 Cortlandt.
1440 " " 2773 38th.
1402 "

SCENERY

For opera houses and road productions; best artistic work guaranteed.

MAT. ARMBRUSTER & SONS,
249 S. Front St., Columbus, O.

Actors and Managers can communicate directly with American Dramatic Authors by addressing them at

AMERICAN DRAMATISTS CLUB
1440 Broadway, New York.

By sending particulars of their needs to the Secretary (Charles Barnard), as above, general notice will be issued to the members. Information also as to proprietary plays already produced.